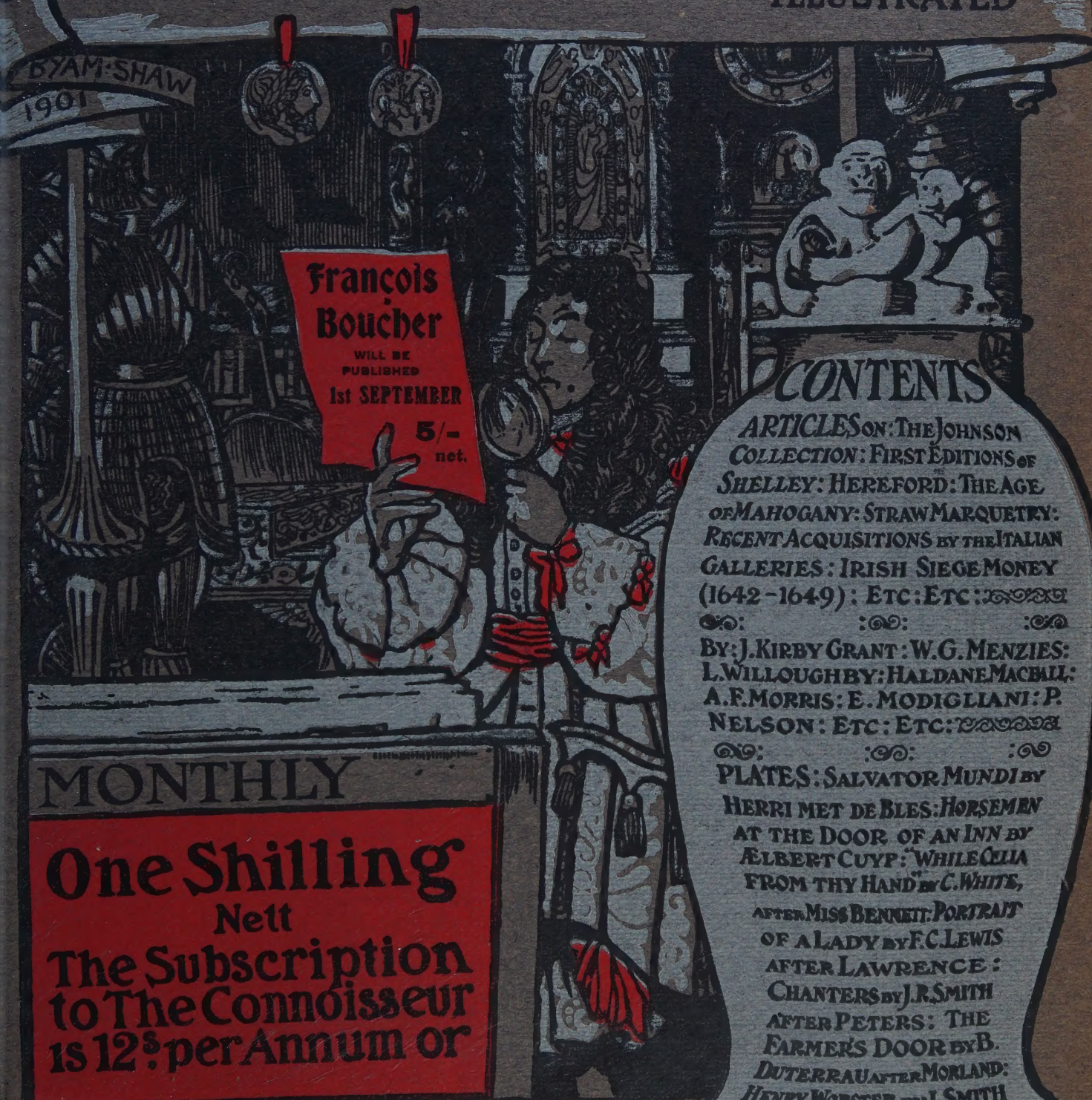


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



MONTHLY

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DUTERRAU AFTER MORLAND:
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SEPTEMBER, 1908

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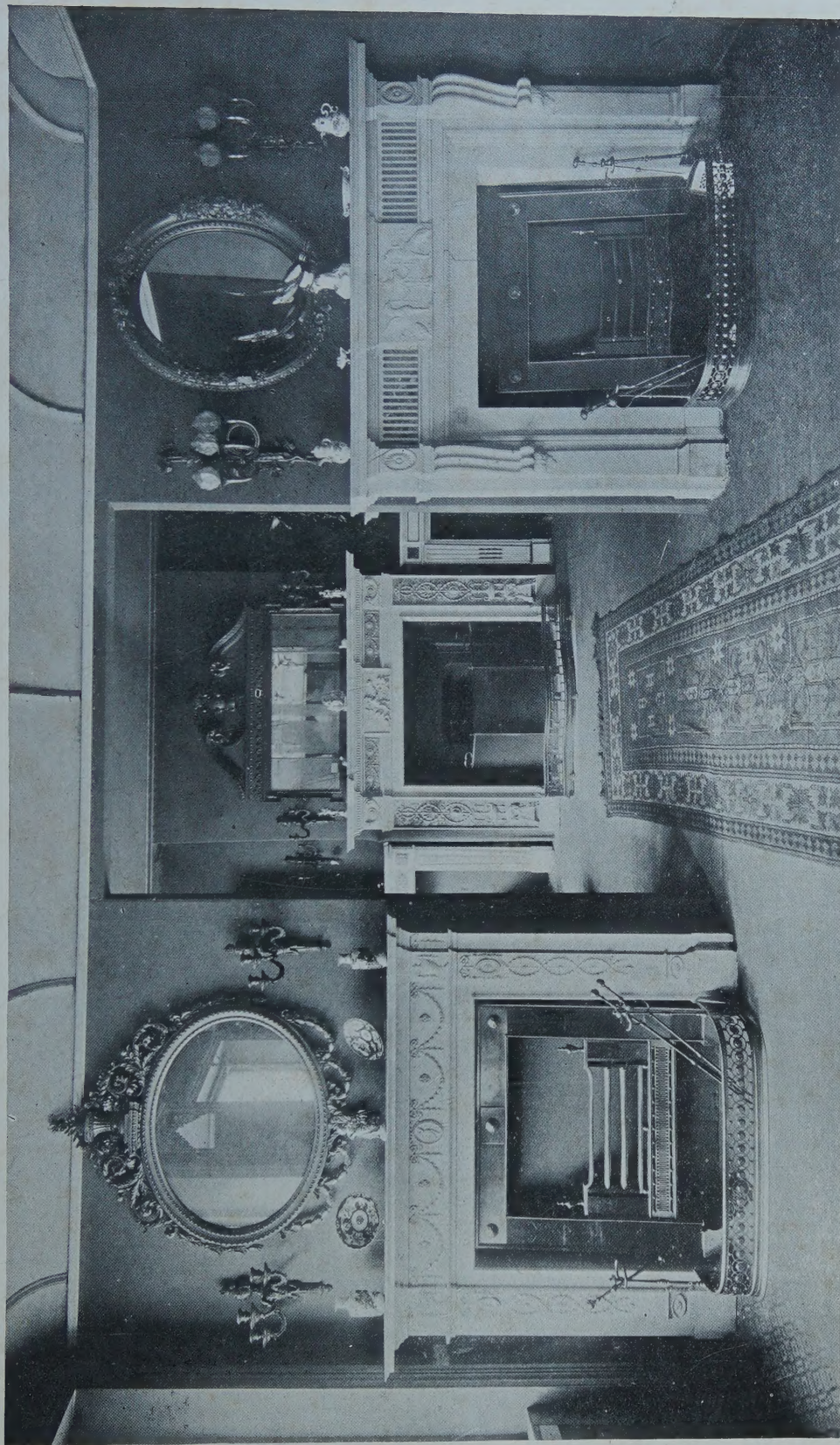
THE "Connoisseur" Register is kept exclusively for private individuals desirous of selling or purchasing works of art and curios.

The advertisements appear under a number, and replies are received at THE CONNOISSEUR Office, and then forwarded to the advertiser. The charge is only 2d. per word, and there is no minimum.

For further particulars see page iv. of each issue, or write to the Advertisement Manager of THE CONNOISSEUR, 95, Temple Chambers, E.C.

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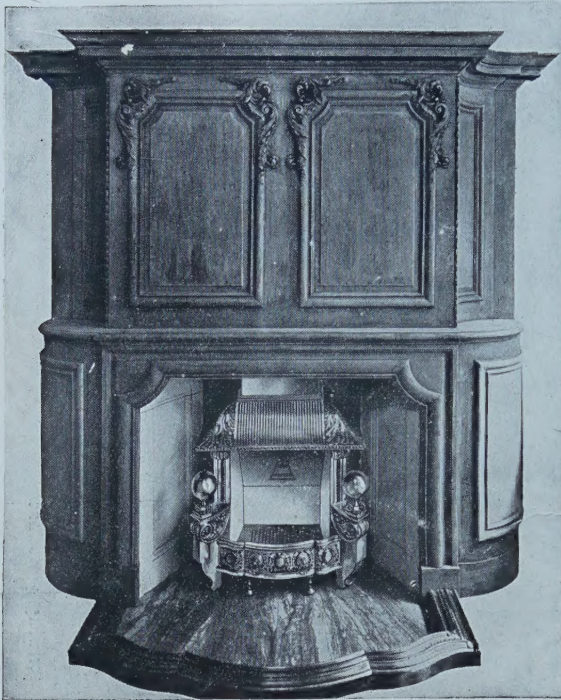


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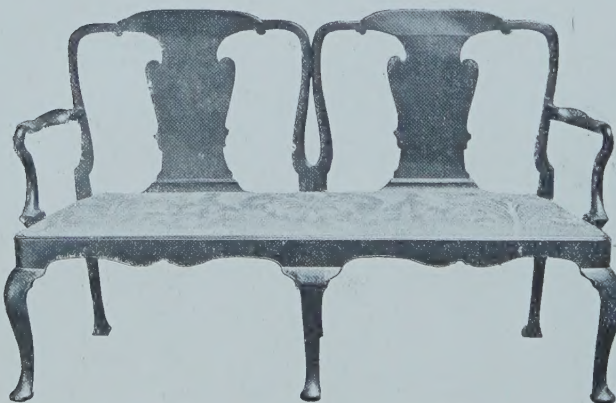
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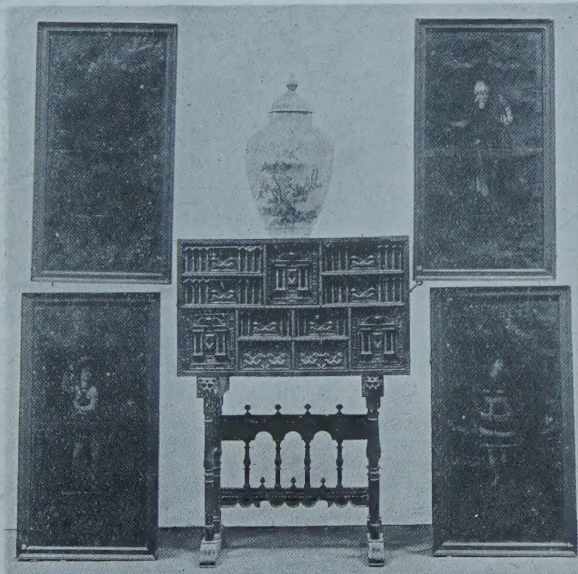
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The Register Columns will be found of great assistance in bringing **Readers** of "The Connoisseur" into direct communication with **private individuals** desirous of **buying** or **selling** works of Art, Antiques, Curios, etc. When other means have proved ineffectual, an advertisement in the Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended.

The charge is **2d. per word**, which must be prepaid and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Register**, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Beautiful jewelled Gold Cup, Spoon and Saucer, presented to Napoleon I. in Egypt, as per inscription; ditto Bracelet, purchased as having belonged to Josephine. Price two thousand guineas (£2,100) net cash. Don't be shy. [No. R3,143]

Wanted, Genuine old Stuart Chairs, arms or single. Photo and price to [No. R3,144]

Wanted, Original old Oak Panelling, about 32 ft. by 16 ft. and about 12 ft. high. Photo, or sketch and price to [No. R3,144a]

Baxter Prints.—For sale. [No. R3,145]

Fine Roman Engravings for sale, singly or in sets, 1826. Perfect condition, suited for hall or staircase. [No. R3,146]

Hepplewhite Chairs.—Four in good condition; two arm, two small. [No. R3,147]

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Church Chest, circa 1400, £20. Valued by CONNOISSEUR expert. Quaint carving (figures). [No. R3,149]

"The Burlington Magazine."—Vols. I. to V. (18 parts and index), all unbound, perfect condition. Offers? [No. R3,150]

Gold Repeater and Musical Watch.—By Brequet, perfect, presentation. [No. R3,151]

Very fine Oak Press.—Panelled, carved, 7 ft. by 4 ft. 4 in. by 1 ft. 8 in. [No. R3,152]

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Antique Persian Rugs and Carpets.—Wanted to purchase privately. [No. R3,154]

Wanted, Genuine Adams Mantelpiece. [No. R3,155]

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Mezzotint Proof of Mrs. Home Drummond, by Scott Bridgwater, after Raeburn; proof, *Margaret Hester*, after Lawrence; beautiful Oil Painting, *Moonlight Scene, Pether*. Offers. [No. R3,160]

Shaw's Zoology.—14 vols., plates, 1800, perfect. What offers? [No. R3,161]

Jackfield Teapot and Cream Jug. What offers? [No. R3,162]

Fine Jacobean Court Cupboard.—Photo on application. Price £35. [No. R3,163]

Oil Paintings and Portraits by Van der Capel, Van Beyeren, Carragio, G. Morland, Devis, Cotes, Opie, and others; also several old Naval Paintings, Miniature Enamel Harp, Antique Silver, Ivory Netsukis. Offers entertained. [No. R3,164]

Baxter Prints.—For sale. Choice specimens. [No. R3,165]

Oil Paintings.—Private collection of fifteen for sale, including Old Masters, or will exchange for large collection of stamps. [No. R3,166]

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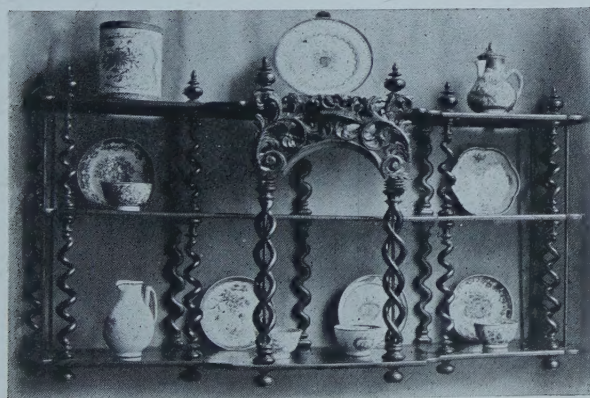
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THE CONNOISSEUR

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Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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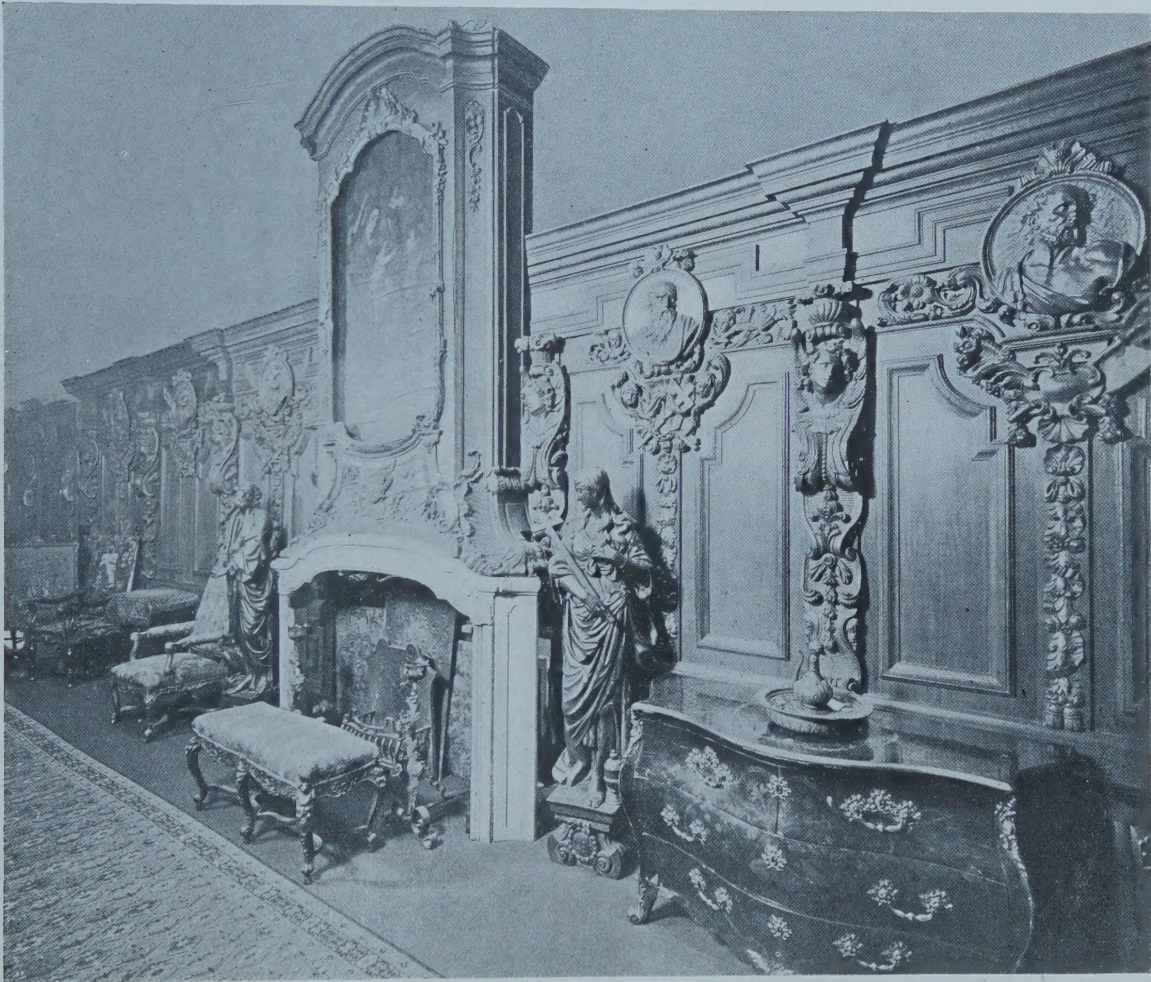
LICENSED VALUERS FOR PROBATE.

September, 1908.—No. lxxxv.

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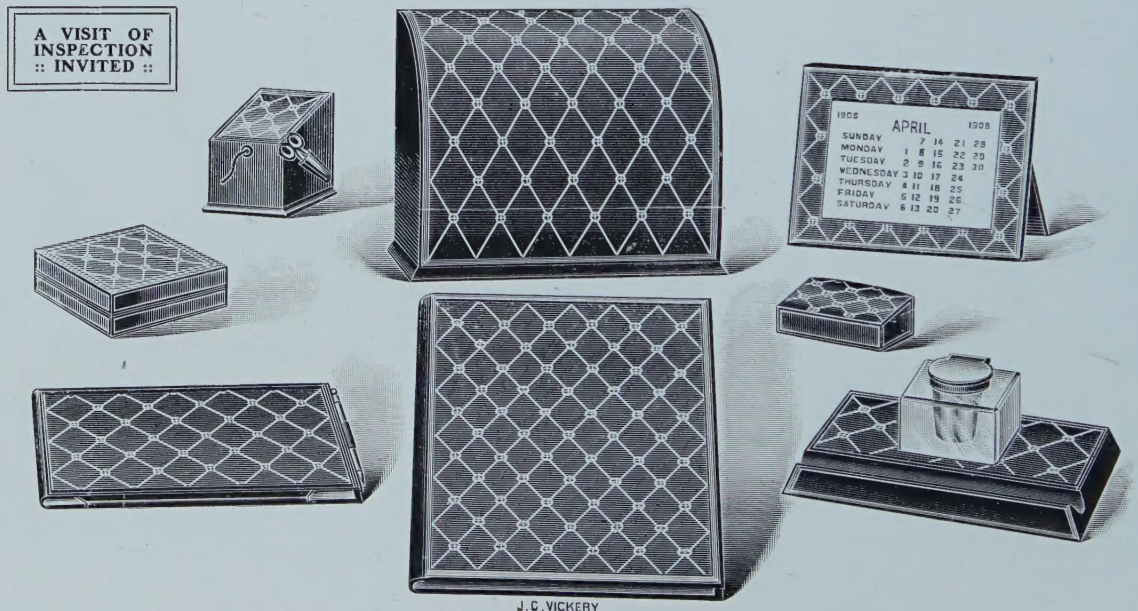
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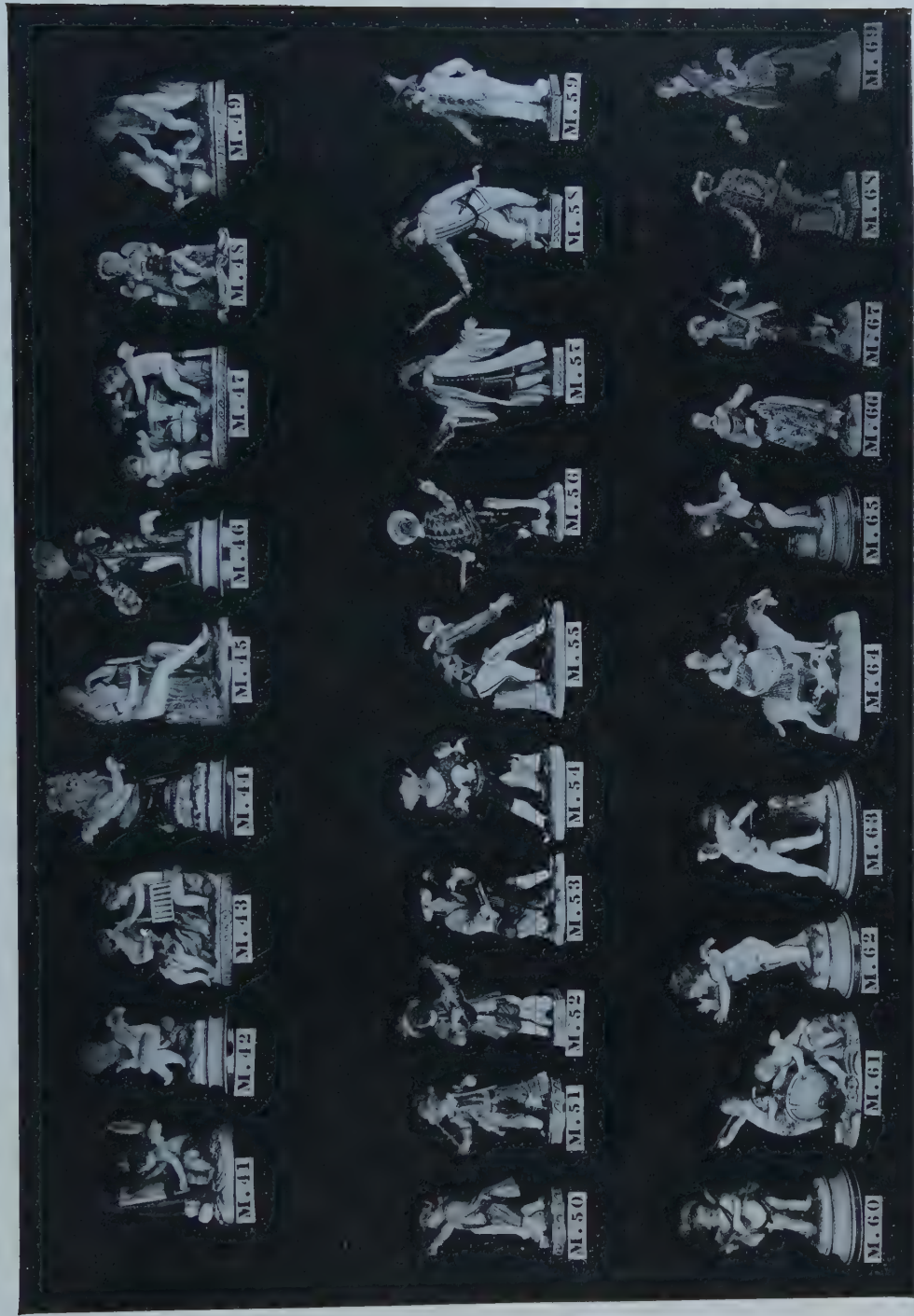


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The Connoisseur

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The Plates can only be given to Annual Subscribers who pay their subscriptions to any Bookseller, or at any Bookstall, or to the Publishers. When the subscription is paid to a Bookseller a receipt should be obtained and forwarded to the Publishers, "The Connoisseur," 26, Bouverie Street, E.C.

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The Connoisseur

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The Octagon, BATH.



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September, 1908.—No. LXXXV.

XVIII.

The Connoisseur

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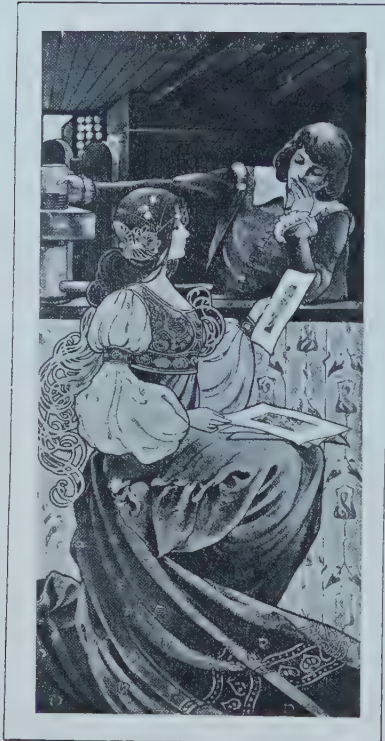


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*The Connoisseur*

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# **SALVATOR MUNDI**

By Herri met de Bles

In the collection of Mr. John G. Johnson, Philadelphia







## Mr. John G. Johnson's Collection of Pictures in Philadelphia Part III. By J. Kirby Grant

THE three greatest masters of the Spanish school—Velazquez, El Greco, and Goya—are all represented among the score of Spanish pictures in Mr. Johnson's collection. But before referring to their pictures, a *Madonna and Child*, with saints and angels carrying the symbols of the crucifixion, must be mentioned, by the rare Valencian painter, Vicente Juan Macip, better known as Juan de Juanes (1523?-1579), who, though not, as has been suggested, the founder of the Valencian School, counts among its greatest adherents. Though imbued to a certain extent with the Italian spirit—he may have been actually trained in Italy, but accounts of his life are scanty—he never lost the characteristics of his country's indigenous art—a certain austere purity of design and luminous depth of colour. The Italian influence appears clearly in the figure of St. George in Mr. Johnson's picture, though all the rest is unmistakably Spanish.

The Velazquez is a portrait of the Infanta Maria Teresa, which was formerly in the collection of the Marquis de Dorves, but is not mentioned in Beruete's severely restricted list of authentic works by the master. Nevertheless, it is a painting of such excellence that it cannot be lightly dismissed as one of the innumerable school pictures of this subject that have come down to us. No doubt whatever is attached to the

important portrait of an unknown lady by El Greco, which was formerly in the collection of the Marquis de la Vega Inclán, and has been successively known as a portrait of the Princess Eboli, the heroine of Schiller's *Don Carlos*, and as that of El Greco's wife. Under the former name it was exhibited at the Guildhall Exhibition of Spanish Art in 1901. The elongated oval of the face, the painting of the white mantilla, the sadness and intensity of the lady's expression, are all thoroughly characteristic of the Cretan's style and mannerisms.

Whilst the two companion portraits of a lady and a gentleman which bear the name of Goya should not give rise to any discussion as to their authorship—in quality and finish of execution they rank in this prolific master's terribly unequal work with the Doctor Peral of the National Gallery—it is impossible to accept them as presentments of the features of the actor, Isidoro Mayquez and his wife. Both the Prado Museum and the collection of the Marquis de Casa Torres in Madrid own authentic portraits of this mime from the brush of Goya, but the whimsical, coarse, whiskered features, with heavy bushy eyebrows and unkempt mop-like hair, tally in no way with those of the well-groomed, dandified, but rather cruel-looking personality in Mr. Johnson's portrait.



PORTRAIT OF A LADY

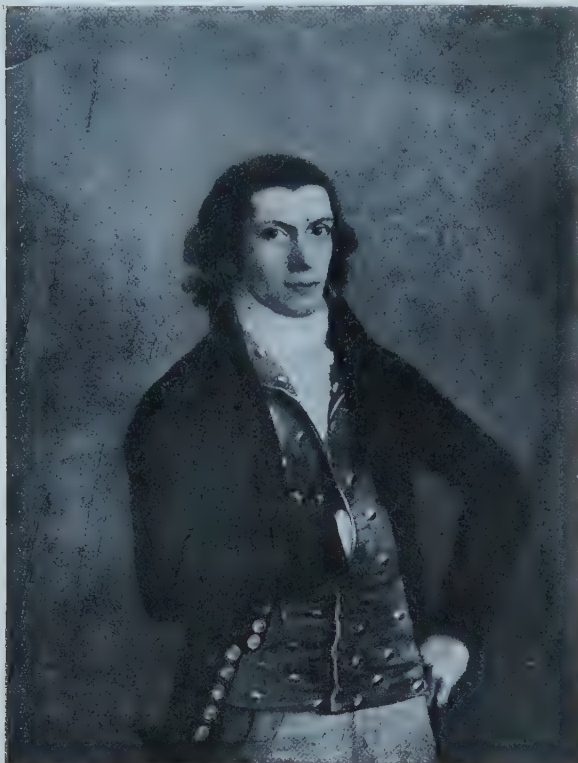
BY EL GRECO



## *The Connoisseur*

Perhaps the most interesting portion of Mr. Johnson's rich collection is formed by the paintings of the Flemish, Dutch and Burgundian primitives. First and foremost stands that rarest of all treasures—an original painting—by Jan Van Eyck representing *St. Francis receiving the Stigmata*. Unlike the customary renderings of this subject, the picture shows the saint kneeling behind his brother Leo, who is placed on the same plane instead of being in the middle distance. Then again, instead of the

or at least by a master of his school, is the charming diptych of the Annunciation, which is here illustrated. Robert Campin, Jan Van Eyck's contemporary, of whose art no examples have yet been identified, is known as the master of Rogier van der Weyden and of the so-called Maître de Flémalle, both of whom are represented in Mr. Johnson's collection, the former by some unquestionably authentic pictures of the greatest importance, and the latter by a circular *Virgin and Child*, which cannot, however, be with



THE ACTOR MAYQUEZ BY GOYA

traditional ascetic features, the saint is given the face of a well-nourished middle-aged man, and is evidently painted from a living model with all the master's uncompromising realism in rendering the details of the features. In the background is seen a fortified town on the bank of a river between rocky eminences. The picture was in the collection of Lord Heytesbury. A replica of it, with certain slight differences, is in the Turin Gallery, but is probably the work of one of the master's followers. Mr. Weale mentions a painting in Madrid by Joachim Patinier, which is "evidently based on Van Eyck's composition." There is in Mr. Johnson's collection another portrait of a man in a fur-edged coat, by Jan Van Eyck, which is reproduced in Mr. Weale's standard book on *Hubert and John Van Eyck*.

By the Van Eycks' greatest follower, Peter Christus,



DOÑA LUISA, WIFE OF THE ACTOR MAYQUEZ BY GOYA

certainty assigned to his brush, but is probably the work of the same follower who is responsible for a strikingly similar panel from the Kann Collection, now owned by Messrs. Duveen.

The two large panels, with life-size figures, of the *Crucifixion* and *SS. John and Mary*, by Rogier van der Weyden, are the most important early Flemish pictures not only in Mr. Johnson's collection but in the United States. The two panels formed probably part of an organ case, and are closely related in style and quality to the famous altarpiece of the *Last Judgement* at Beaune. The admirable disposition of the drapery and the drawing of the heads and hands are thoroughly characteristic of Rogier's art. Attributed to the same master is a *Madonna and Child*, seen against a hilly landscape background, which is, however, of somewhat later date, about



ANNUNCIATION

BY PETER CHRISTUS

1500, and is probably painted by the same master, who wrought a similar picture, which is now in the collection of Mme. André in Paris.

To Dierick Bouts, Rogier van der Weyden's most distinguished follower, have been attributed two pictures in the collection—a *Crucifixion* scene, and a triptych of the *Life of the Virgin*, though in the case of the latter this attribution was based upon the name that has for a long time been attached to a painting of the *Sibyl predicting the Advent of Christ to the Emperor Augustus* at the Stadel Institute in Frankfurt, to which the *Life of the Virgin* bears some superficial stylistic resemblance. But not only is the Stadel picture now acknowledged to be the work of another hand than Dierick Bouts's, but the points

of similarity between it and the Philadelphia picture are not sufficiently pronounced to justify the assertion of their common authorship. Indeed, Mr. Johnson's picture, which is in a remarkably good state of preservation, would appear to be a Flemish work of about 1470, painted under strong French influence

by a master well acquainted with Venice and her art. Some of the architectural motifs are clearly Venetian, and the incident of the Child Virgin ascending the steps of the temple was again at that time a favourite subject with the Venetian painters, and not to be found in the art of any other region. The chief points of resemblance between the *Marriage of the Virgin* here reproduced and the Frankfurt picture—and it must be confessed the resemblance



MADONNA AND CHILD  
ATTRIBUTED TO THE MAÎTRE DE FLÉMALLE



## The Connoisseur

is striking—are the dog on the extreme left, whose counterpart, reversed, will be found in the Staedel picture; the youth on the extreme right, whose legs have exactly the same attitude in both pictures, and in the fall of the folds of the women's garments. The problem is one well worth the attention of specialists.

modelled with the sturdy painstaking realism that marked all Flemish portraiture of the period. Ascribed to Memlinc is, or was, a magnificent *Madonna enthroned, with Angels*, by the last of the great masters who represent in unbroken sequence the glorious growth of the early Bruges School: Gerard David.



SS. JOHN AND MARY BY ROGIER VAN DER WEYDEN

The *Crucifixion*, which also figures among our illustrations, is certainly not painted by the same brush as the *Marriage of the Virgin*, and appears to be an excellent work by some unknown early Dutch painter—a follower of Geertgen tot Sint Jans, who himself was probably a pupil of Albert van Ouwater.

The portrait of a Priest (or Saint?), with his hands folded in prayer, was at one time attributed to Hans Memlinc, Dierick Bouts's greatest follower, and is not improbably a work by the master of the St. Ursula Legend. The features and hand are delineated and



CRUCIFIXION BY ROGIER VAN DER WEYDEN

The Infant Christ, and the general disposition of the central group, are almost identical with the school picture in the Darmstadt Museum, which is probably based upon the original in Mr. Johnson's collection. It is curious to note that the astonishingly modern glimpses of landscape behind the throne tally in every respect with the background to the Madonna in the collection of Baron de Béthune at Bruges. Another important picture, which is at least in its major portion by Gerard David, though the foreground and the landscape behind the figures are obviously studio



THE MARRIAGE OF THE VIRGIN

ATTRIBUTED TO DIERICK BOUTS



work, is a Pietà in Mr. Johnson's collection. The face of St. John, who aids the Virgin in supporting the body of Christ, is identical with that on the right wing of an important triptych by the master in the Louvre. Another Pietà, which repeats the figures of Christ and Mary of the anonymous Flemish *Deposition from the Cross* in the London National Gallery



CRUCIFIXION

ATTRIBUTED TO DIERICK BOUTS

(No. 1,078), is probably based upon a lost original by David, but is the work of a painter of Isenbrandt's School.

The influence of the Valenciennes miniaturist, Simon Marmion, can be traced in a Burgundian painting of the *Virgin with three Attendants* attributed to Konrad Witz. The second husband of Marmion's widow, Jean Prévost, of



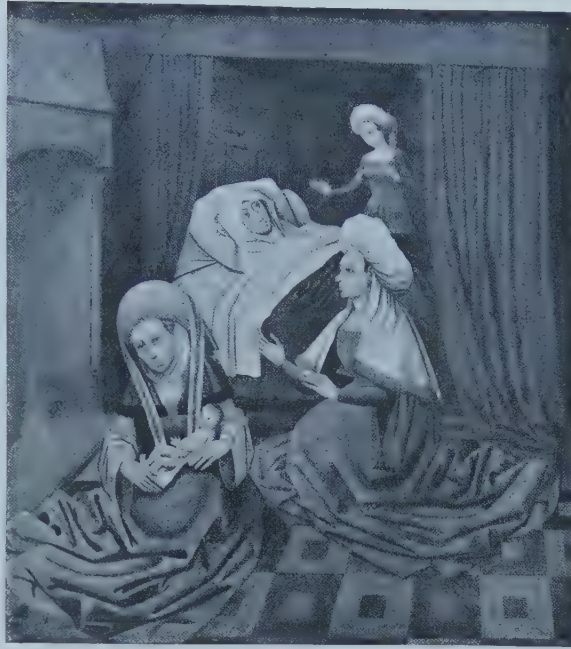
MADONNA AND CHILD ATTRIBUTED TO ROGIER VAN DER WEYDEN



PORTRAIT ATTRIBUTED TO MEMLINC

## Mr. John G. Johnson's Collection

Mons, an eclectic painter who came to Bruges at the time when that city had yielded its artistic supremacy to Antwerp, is probably the author of a *Crucifixion* scene in the Johnson collection, which is ascribed to Mostaert. The Antwerp eclectic school is represented by a picture of the *March of Christ to Calvary*, which some students have incorrectly attributed to Engelbrechtz, of Leyden. Far more plausible is the attribution to this master of an *Assassination of Thomas A' Becket*. But the most remarkable work of the Antwerp School in the Johnson collection, and indeed the finest picture by the master, whose characteristic signature it bears in the shape of an owl on a branch in the background, is the *Salvator Mundi*, by Herri met de Bles, or Civetta (so-called from the owl which he had adopted as his sign



THE VIRGIN WITH THREE ATTENDANTS  
BURGUNDIAN SCHOOL

*Sons with St. Andrew*, and a *Donatrice and her Daughters with St. Barbara*, the landscape formed of a hilly landscape with trees. Mr. Johnson also owns four panels with scenes from the life of St. Sébastien by a Burgundian painter of about 1510.

manual), which appeared at Christie's in the early part of last year under the name of Jan van Scoreel, and was bought by Messrs. Dowdeswell for 2,600 gns. Mr. Johnson's Scoreel portrait of a young woman was reproduced as a plate in the July number of *THE CONNOISSEUR*.

Before passing to the Dutch pictures in the Johnson collection, mention should be made of four important panels by a French painter, about 1510, of the school of the Maître de Moulins, with the *Annunciation* on the two outside panels, in *grisaille*, and on the middle panel a *Donor and his*



THE ROAD TO CALVARY

ANTWERP SCHOOL





## The First Editions of Shelley

THE second letter announces the despatch of the Pamphlets and *Declaration of Rights*.

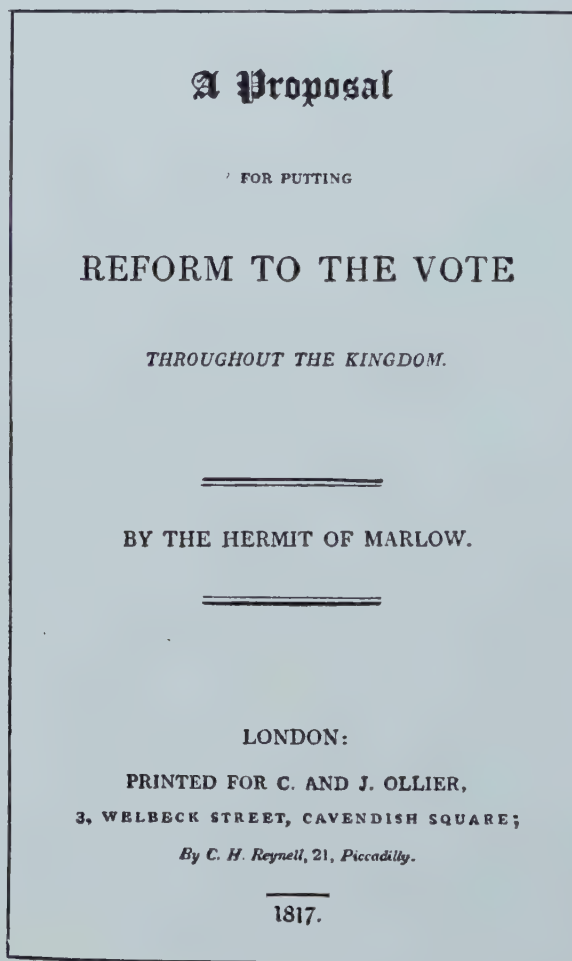
The third letter is from Lord Chichester, Postmaster-General, to Sir Francis Freeling, and says: "I return the Pamphlet and Declaration. The writer of the first is son of Mr. Shelley, Member for the Rape of Bramber, and is by all accounts a most extraordinary Man. I hear that he has married a Servant, or some person of very low birth; he has been in Ireland some time, and I heard of his speaking at the Catholic Convention. Miss Hichener, of Hurstpierpoint, keeps a School there, and is well spoken of; her Father keeps a Publick House in the Neighbourhood he was originally a Smugler and changed his name from Yorke to Hichener before he took the Public House. I shall have a watch upon the daughter and discover whether there is any Connection between her and Shelley." Miss Hichener was "the Brown Demon" referred to in Shelley's *Life*.

## Part II. By W. G. Menzies

Another broadside published in 1812, entitled *The Devil's Walk*, a Ballad of which only one copy is known, now preserved in the Public Record Office, and a *Letter to Lord Ellenborough*, a pamphlet of two dozen pages, of which the only known copy is in the possession of

Lady Shelley, complete Shelley's ephemeral effusions prior to the appearance of *Queen Mab*, which gave him a definite position in English literature.

The first edition of *Queen Mab*, which was privately printed, appeared in 1813, the full title being *Queen Mab, a Philosophical Poem: with Notes by Percy Bysshe Shelley*, beneath which is a single line quotation from Voltaire, six lines in Latin from the fourth book of Lucretius, and a line in Greek characters from Archimedes. No publisher is given, the imprint being: Printed by P. B. Shelley, 23 Chapel Street, Grosvenor Square, and the date 1813. It is a crown 8vo volume with title-page, dedication to Harriet \* \* \* \*, and 240 pages of text with a half-title following page 122.



A RARE SHELLEY TITLE-PAGE

## The First Editions of Shelley

On the last page of the earliest issue is the same imprint as on the title, which was afterwards suppressed. Consequently such copies are of extreme rarity, and two immaculate, uncut examples of this issue have realised £166 and £168 respectively. Later issues, without the imprint, realise very considerably less, and are by no means rare.

Other editions of note are Clarke's Edition of 1821, the first published edition; and the editions of 1822-3-6 and 1829.

Shelley's belief in vegetarianism brought about the issue of a second publication in 1813. This was a 43-page pamphlet in wrappers, entitled, *A Vindication of Natural Diet*, which was published at 1s. 6d., of which very few copies are now known. There is a copy in the British Museum, slightly imperfect, and other copies are in the possession of Mr. Forman and the Hon. J. Leicester Warren. Only one copy has apparently ever appeared for public sale, realising £83 in 1904.

In his bibliography Mr. Forman says: "I have not a very wide acquaintance with the literature of vegetarianism; but if Shelley's poor little pamphlet is its best thing, I fear the cause is 'in a parlous state.'"

Shelley's next published work, which appeared in the following year, is also of extreme rarity, only three copies being known. It is entitled, *A Refutation of Deism*, and consists of about one hundred pages in a slate-coloured wrapper. In 1891 a damaged copy realised £33, but otherwise it is apparently unknown to the sale room.

Nothing more was then published from Shelley's pen until 1816, when *Alastor or the Spirit of Solitude*, a nicely printed little volume in drab boards, was issued. In the original state a copy is worth from £25 to £50, but very frequently the original binding is replaced by one of calf, and the edges are cut, in which case the value drops to £5 to £10.

In the following year *A Proposal for Putting Reform to the Vote* was published, the author being given as the Hermit of Marlow. A mere pamphlet of sixteen pages, without wrapper, it is nevertheless highly prized, and though one hundred or more were issued, only four are now known, and until 1906 not one had appeared at auction for very many years. The copy sold in 1906 realised £132, and it is interesting also to record that Shelley's original manuscript of this pamphlet appeared in the sale room last year and realised £390.

Another pamphlet by the Hermit of Marlow is, *We Pity the Plumage, but Forget the Dying Bird: an Address to the People on the Death of Prince Charlotte*. No copy of this little work, however, is

known, though there is a reprint issued by Thomas Rodd, which can very easily deceive amateurs, as in some instances the words Reprinted for Thomas Rodd, 2, Great Newport Street, which appear at the back of the title, have been cut off. The reprint is by no means common, very few copies apparently having been issued, but it is not highly valued.

The year 1817 also witnessed the publication of the *History of a Six Weeks' Tour*, a work, however, which is held in comparatively small esteem by collectors, the average auction price during the past eight or ten years being no more than £2 5s.

Of far greater interest and importance is the work *Laon and Cythna* published in 1817, though the title-page will be found to bear the date 1818. Almost before it had been properly published it was suppressed to enable certain alterations in the text to be made and for the title to be changed, and reappeared in 1818 under the title of *The Revolt of Islam*. The latter work is by no means rare, copies selling for sums ranging from £2 to £5; but a perfect copy of *Laon and Cythna* is highly valued, recent examples having realised from £10 to £30.

There are, however, a few copies of *The Revolt of Islam* with a title-page bearing the date 1817, one of which sold recently for £15.

*Rosalind and Helen*, a small work of under one hundred pages, in a slate-coloured wrapper, published in 1819, is not especially rare, and copies seldom realise more than £4 or £5. *The Cenci*, on the other hand, which was printed at Leghorn, Italy, in the same year, is very highly esteemed, especially when in the original boards, its value having increased very considerably of late years. Writing of this work in 1894, Mr. Slater places the value of a copy in the original state at from £5 to £6; but since then copies in this condition have sold for sums ranging from £20 to £70, while even rebound examples have sold for as much as £17 10s.

Shelley's famous drama, *Prometheus Unbound*, which he composed while residing in Rome, appeared in the summer of 1820. Most copies are in drab boards with a back label, and it is naturally in this state that collectors seek to secure the work. Its value varies according to its state, and it is by no means rare in the sale-room, several copies appearing for sale every season. Three copies, for instance, were sold last season, one in the original boards with the label realising £27, and the other two, one rebound in calf, and the other in morocco, going for £2 7s. 6d. and £5 10s. respectively.

*Œdipus Tyrannus*, published in the same year, on



the other hand, is extremely rare, only five copies being known. It is a roughly printed pamphlet of about forty pages without wrappers. As far as can be traced only one copy has appeared for public sale for at least thirty years—in 1896, which realised £130.

*Epipsychidion*, a publication of similar format, which was issued in 1821, is also of some rarity, though copies appear in the sale-room occasionally. Last season one sold for £27 10s., the same sum was given for another in 1902, and another lacking the half-title went for £14 10s. in 1906.

Three more works remain to be noticed—*Adonais*, published at Pisa in 1821, and *Hellas* and *The Masque of Anarchy*, the former of which appeared in

1822, the year of Shelley's decease, and the latter in 1832.

A first edition of the first-named, an unimportant-looking small 4to in blue wrappers, printed at Pisa, when in the original state is highly valued. Very few copies were printed, and recent examples have realised from £40 to £90, whilst in 1902 a presentation copy realised as much as £270. The English Cambridge edition, which appeared in 1829, is comparatively unimportant.

*Hellas*, which was issued in brown wrappers, is valued at from £3 to £5, while *The Masque of Anarchy*, which appeared in 1832 with a preface by Leigh Hunt, to whom Shelley had entrusted the manuscript, is valued at about £1 10s. to £2.

## Laon and Cythna;

OR,

### THE REVOLUTION

OF

### THE GOLDEN CITY:

### A Vision of the Nineteenth Century.

IN THE STANZA OF SPENSER.

BY

PERCY B. SHELLEY.

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ΔΟΣ ΠΟΥ ΣΤΩ ΚΑΙ ΚΟΣΜΟΝ ΚΙΝΗΣΩ.

ARCHIMEDES.

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1818.

TITLE-PAGE OF THE SUPPRESSED "LAON AND CYTHNA"







HORSEMEN AT THE DOOR OF AN INN

BY J. M. W. TURNER

FROM THE KANN COLLECTION

*By permission of Messrs. Duveen Brothers*



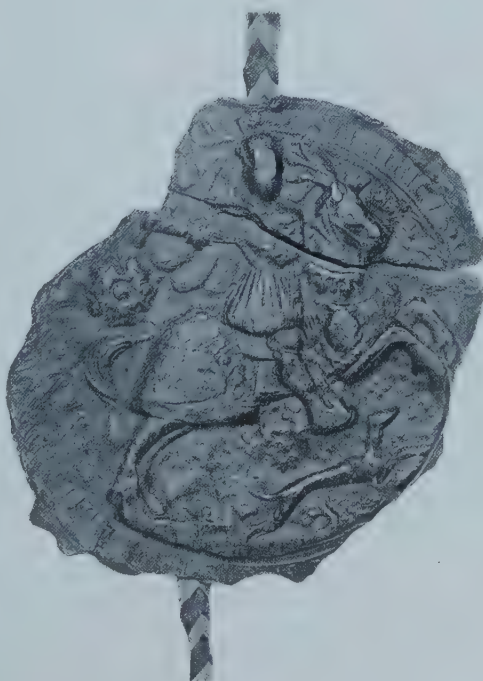
## THE CITY OF HEREFORD

Written and Illustrated by Leonard Willoughby

ONE of the most ancient and interesting cities in the United Kingdom is Hereford. At the time when most of our present large towns were little more than insignificant villages, Hereford was not only a city, but also a fortress of considerable importance. Hereford to-day is a charming, peaceful city, washed by that beautiful river, the Wye, in connection with which stream the city's present name originates. It appears to have had various names in the earliest times, such as Trefawydd, meaning the "place of beech trees"; or again, Caerfawydd, the "place of fir trees." In Saxon days it was known as Fernley or Fernlege, owing to the luxurious fern growth around the city. The probability of the origin of the present name is, that a company of people migrated from the old inhabited place of Kenchester, owing to its destruction, and seeking a site to build a new habitation on, selected a "ford" by the river Wye. Thus it is that various suppositions are put forward regarding the exact meaning of Hereford, some suggesting that it meant "Here I ford," or "Here is a ford"; or yet again, Heardeford, or "ford for cattle." But I am inclined to think that the true meaning is "Army Ford," as in Anglo-Saxon days the city was the capital of Mercia, and

was fortified by walls and gates, and naturally contained a garrison. Over this ford the army no doubt frequently crossed and recrossed, for in those days conflicts with the Welsh were frequent and fierce, and the city anything but a peaceable one. The city walls were built by order of Queen Ethelfleda, the daughter of King Alfred, as the inhabitants—then Saxons—were never safe from attack from those living in the district around. One of the most beautiful features of the city to-day is the Cathedral, which stands in its midst. The original structure was demolished nearly one thousand years ago. The

present one dates from about 1030, or rather, I should add, the present building contains the germ of Bishop Athelstan's edifice, for it suffered much in 1055 at the hands of the Welsh, when Bishop Leofgar was murdered within its walls. For nearly thirty years after this it remained a ruin, but in 1079 Bishop Robert de Lozing commenced its restoration. In 1110 the dedication and consecration of the nave and ancient west front took place. Between 1131 and 1148 the north transept was built, the original centre tower in 1200, and the lady chapel in 1230-50. Additions were made to the building in 1453-74, when the Stanbury chapel was annexed, together



SEAL TO RICHARD I.'S CHARTER

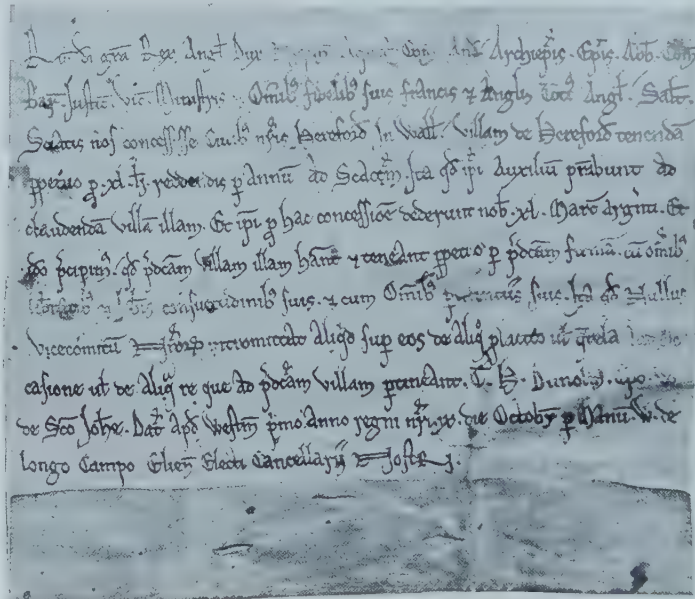




GREAT SEAL ATTACHED TO ROYAL CHARTER OF 1690

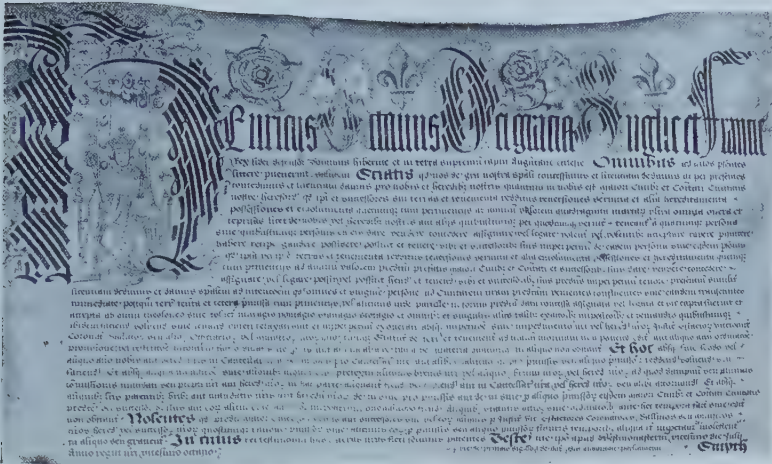
with the bishop's cloister and the college of vicars. Bishop Booth in 1530 built the north porch, while, coming to later days, the last restoration of the Cathedral commenced in 1840, and still continues. It is contended by many that the See of Hereford is the oldest in the kingdom; at any rate bishops resided here in the sixth century, and there was an ecclesiastical council held here in 544, which was attended by a Bishop of Caerfawidd (the ancient Hereford), and summoned by Archbishop Caerleon. The Cathedral to-day, though somewhat smaller and not so decorative as those of Worcester and Gloucester, has a grandeur of its own unapproached by either of these others. The great central tower with its wealth of ball-flower ornament, the lofty transepts of noble proportion, the massive Norman piers and quiet cloisters,

have a wonderful sense of dignity. Though it is not possible for me to describe in detail the many beauties of the interior or the interesting tombs, owing to this article being devoted to describing the treasures of the Corporation, still I cannot pass away altogether from the subject of this glorious pile without alluding to the beautiful choir stalls and misereres, Gilbert Scott's wrought-iron screen, the shrine of St. Thomas of Cantilupe, the crypt, and the wonderful library, where the volumes are all attached by chains to the cases. These, together with the exquisite stained glass in the windows, and the curious old Norman font—the latter being 32 ins. in diameter and ornamented with the mutilated figures of the twelve apostles—are intensely interesting; but that which attracts universal attention is the remarkable



RICHARD I.'S CHARTER, 1189

# The City of Hereford



KING EDWARD'S CHARTER

map of the world, placed in an oak case, and fastened to the north wall in the south aisle of the choir. This map represents the world within a circle, with Jerusalem as the centre. It was drawn in the thirteenth century by Richard de Haldingham and Lafford, whose real name was Richard de la Battayle or de Bello. It has many curious emblems of animals, birds, and fishes pictured upon it, and is altogether a most remarkable work.

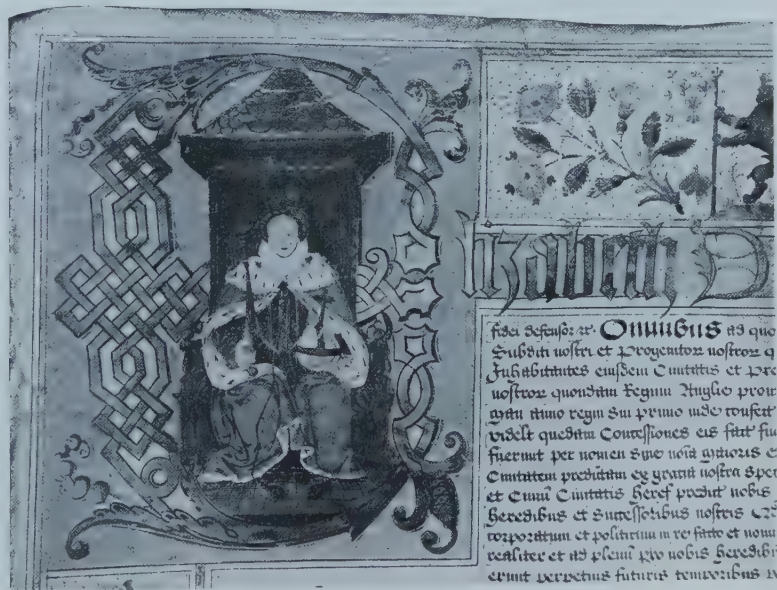
Sketching in briefest form the principal historical points connected with "Ye ancient citie of Hereford," I will start from the time when Earl Algar in 1055 joined Griffith-ap-Llewellyn, leader of the Welsh, and came with their combined forces against the city, burning the Cathedral of St. Ethelbert, and slaughtering seven canons and five hundred citizens, taking on their retirement the sacred relics from the Cathedral. Earl Harold pursued Algar and dispersed his army, after which he fortified Hereford with a deep ditch, gates and locks. When he became king, he made the castle his royal residence, and gave shelter to his elder brother, "Tostig," who repaid the hospitality by murdering the whole of Harold's attendants residing in the castle, and immersed their mutilated limbs in the liquor which had been provided for a grand public entertainment. The Welsh were responsible for great damage to the city, but the men of Hereford were ever and are still noted for their bravery, and in ancient days they claimed the right and

privilege of forming the van of an advancing army or the rear-guard of a retiring one.

In 1080 William the Conqueror established a "mint" here for coining the king's money, while the citizens were compelled to pay a yearly tribute of £60 in silver, this being at the rate of £1 for every house



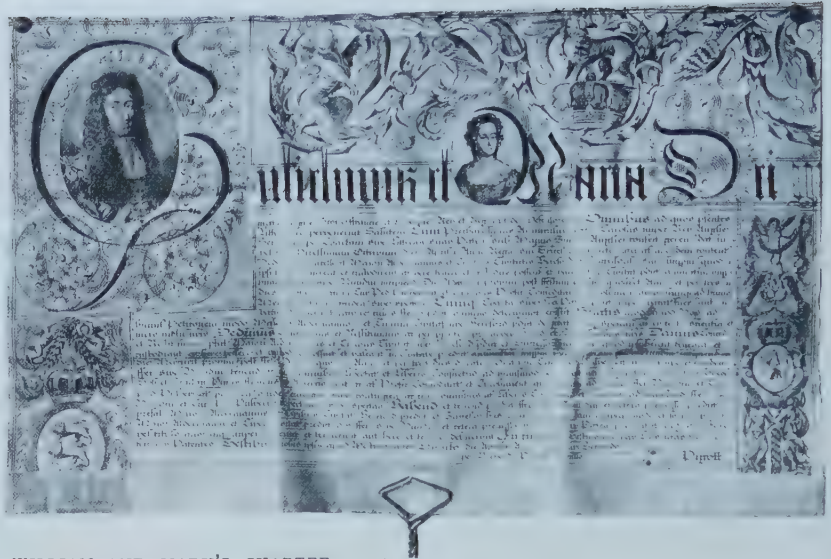
SILVER-HEADED CITY STAFF



QUEEN ELIZABETH'S CHARTER



then standing within the city walls. Mr. Charles Caldicott, in his very interesting and comprehensive work on the *City of Hereford*, to which work I acknowledge my indebtedness for some of the information I give, tells us that, after many wars, pillage, massacre, and conflagration, the castle was taken by William Talbot, a follower of the Empress Maud, in 1139. He held it for three years, when he surrendered it to King Stephen, who sat crowned in the Cathedral during the service on Whit Sunday, 1142. After this the King departed, ordering that part of the city lying on the south side of the river should be burned and destroyed, so that no cover could be afforded for an army advancing against the place. In 1189 the rights and interest



WILLIAM AND MARY'S CHARTER

of the city were sold by Richard I. to the inhabitants, on condition that they "surround the city with walls, and pay the King a yearly rental of £40." This rental was afterwards sold by King Charles II. to



THE CITY BADGES, CITY SEAL, BAILIFF'S SEAL, AND STATUTE MERCHANTS' SEAL

## *The City of Hereford*

the Merchant Taylors' Company, and is still paid by the authorities of the city to this company. At the battle of Lewes in 1264 the King and his son were taken prisoners, and confined in Hereford Castle. During this time the young prince obtained leave from the governor to exercise his horse without the city gates, on a part of the open country called the "Widemarsh." Artfully persuading his guards to ride races against each other, he waited patiently

Cross, near Hereford, was fought, when the Red Rose party were defeated. After this battle Owen Tudor, husband of Catherine of France, and step-father of King Henry, was brought to Hereford and beheaded. During the Civil Wars between Charles I. and his Parliament, Hereford was besieged three times. The city remained in the hands of the loyalists; but in 1643 it was again besieged. It appears that at this time the city walls required



THE "SILVER SWORD"

until their horses were quite blown, then made his escape by riding away as hard as he could on his own fresh horse to Holmer Hill, where he was met by his followers.

During the time of Edward I. the wages paid to the labourers engaged on the castle were "three halfpence a day"! In 1326 Edward II. was deposed by the "She-Wolf of France," Queen Isabella, who then hanged the Earl of Gloucester outside Friar's Gate, at a height of 50 feet from the ground, his head being ornamented with a crown of nettles. Edward III. with his son visited Hereford on the occasion of the consecration of the Black Friars' Monastery, and was accompanied by three archbishops and a large body of nobles.

In the Wars of the Roses, the battle of Mortimer's



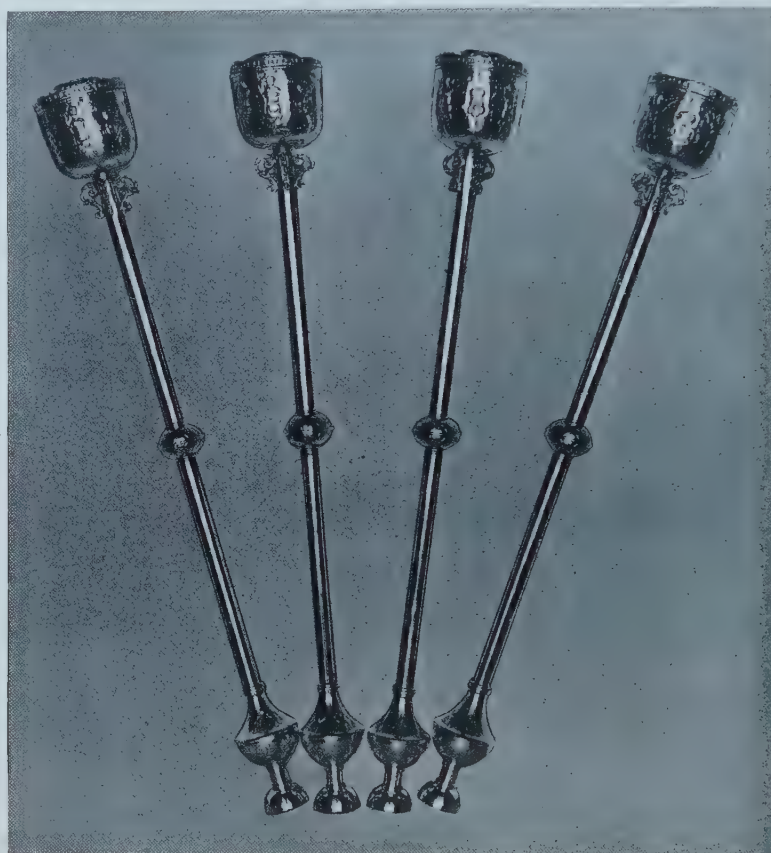
THE "STEEL SWORD"

repairing in several places, and the governor of the city accordingly issued warrants or summonses to workmen outside the city walls, ordering them, under his authority, to enter the city and do the work required. Several of these warrants were obtained by the army surrounding the walls, whereupon Colonel Birch, disguising a number of his men as labourers with tools, obtained admittance to the city on showing their warrants. No sooner were they within the walls than they promptly killed the guard and kept the rest at bay till the remainder of the army, hidden close at hand, were admitted across the drawbridge by their comrades already within. The victor then took from the town, which he quickly captured, money and plate to the value of forty thousand pounds. Two years after this event



the city received its coat of arms, which at first consisted of "Gules with three lions pass. gard. argent." After the defence of the city the arms were augmented by a bordure azure, replenished with saltiers (Scottish crosses) adorned with supporters, viz., two lions rampant gard. argent, collar'd azure; on each collar three buckles or. Crest—a lioncel pass. gard. argent, in dexter paw a sword

of forty marks in mortmain, while Elizabeth in 1597 granted a charter confirming all previous ones. James in 1619 did the same, and in his reign he granted a charter to "elect a discrete man" as chief steward of the city. In 1682, on April 28th, the governing of the city was vested by charter in the hands of the chief steward, the mayor, the chamberlain, the aldermen, the town clerk, and the common council.



THE CORPORATION SILVER MACES

erect proper, hilted and pommelled, or; and in a scroll beneath: "*Invictæ fidelitates præmium.*"

Of the various charters granted to the city the one granted in 1117 by Henry I. to the Bishop of Hereford to hold a three days' fair was one of the first, though the oldest charter preserved by the Corporation is Richard the First's, granted October 9th, 1189. Other charters are those of King John in 1215; Henry III. in 1265; Edward I. in 1298. Up to the year 1382 the chief magistrate of the city was called the Bailiff, but the title was then changed to that of Mayor. Henry IV. confirmed all previous charters, while Henry VI. in 1458 and Edward VI. in 1463 both granted charters. Henry VIII. in 1536 granted a license to purchase to the annual value

In Elizabeth's reign it was laid down as an order that the aldermen and councillors should wear scarlet and munday gowns and tippets on all official occasions, or when attending at the Cathedral, under a penalty of twelve pence. William and Mary's charter, 1690, for holding a three days' fair, has attached to it the great seal of England for that time, and this one is pronounced to be the most perfect seal in existence sent out at this date.

William III. granted a charter in 1697 to remove all doubts and controversies, confirming the charter of James I., and this remained the governing charter of the city till the passing of the Municipal Reform Act in 1835. Of the Acts of Parliament passed, one obtained by a private company for lighting the city







"WHILE CELIA FROM THY HAND"

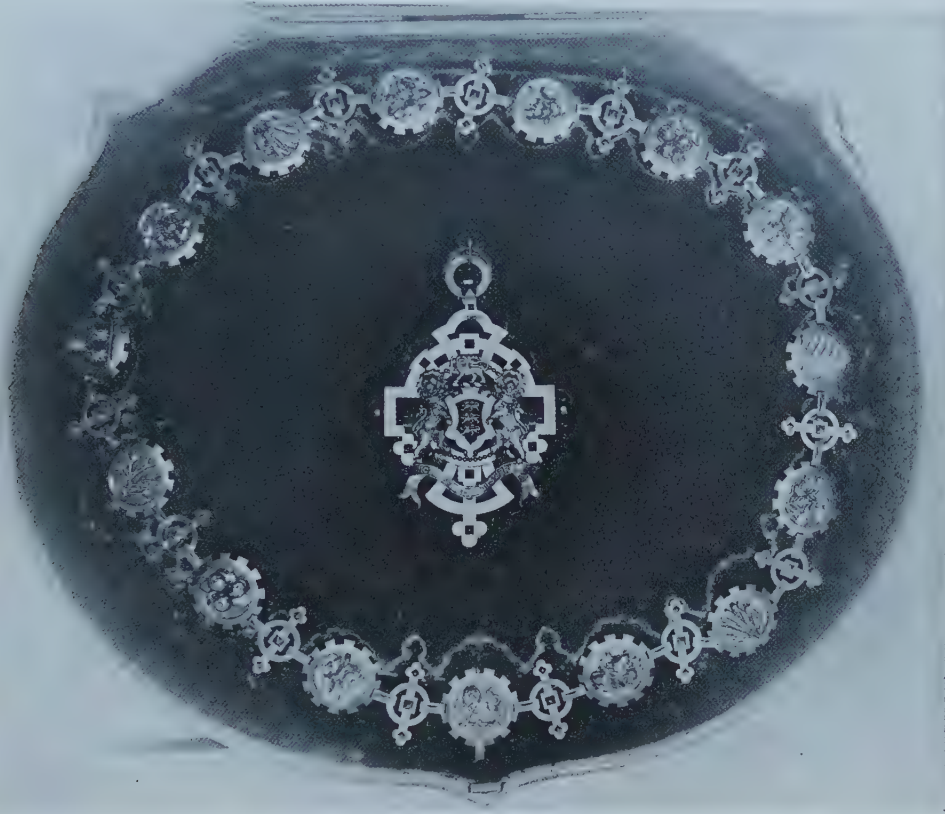
BY C. WHITE

AFTER MISS BENNETT

## *The City of Hereford*

with gas at cost not exceeding oil, was strenuously opposed by the citizens, especially those engaged as tallow chandlers. It was even suggested that if the city discontinue using Russian tallow there would be no sailors for the Navy, and we should be invaded. Five years after this the city was illuminated by gas, viz., in 1826. The old customs and manners of the inhabitants of Hereford in the early days make quaint reading, and I only regret that space forbids

ten shillings or the land and house. Hereford was always well governed, and commanded great respect from other cities and counties around, and the laws and customs of Hereford were much sought after as a guide. Bells were rung on special occasions, one of which was for preventing vagrants and night walkers from remaining in the city "beyond a certain hour." As regards protection from fire, in the time of Elizabeth it was ordered that the mayor and each



MAYOR'S GOLD BADGE AND CHAIN

me giving a full description of them. But one or two I may briefly mention as being of special interest. In the days of Edward the Confessor, when there were only 103 tenants settled within the city walls, no one was allowed to sell his house without the consent of the officer of the Crown, who then received one-third part of the price given for it. All tenants gave personal service for three days to reap wheat in August, as the sheriff might appoint, and by the same authority had to gather hay for one day during the season. Whenever the king hunted in Haywood Forest every householder had to provide one man to assist in taking game. If a burgher died serving in the Army with his horse, the king had the horse and arms; but if he served without a horse, the king took

of his brethren should have three buckets of leather apiece, and every one of the common council two, and every other inhabitant one. Every ward of the city was to provide a ladder of from twenty-four to thirty rounds, to be in readiness when required. This was naturally a very inadequate arrangement for the protection of houses which were chiefly built of wood.

Up to a century ago Hereford was full of delightful half-timbered houses, and in the centre of what is now High Town stood a Market Hall—a grand old building, with richly carved gables. Along the side of the square were a number of old houses known as Butcher's Row. Of these all that remains is the end house, which forms a most picturesque





THE TWO GARDNER CANDLESTICKS

landmark in the square. Its overhanging gables and carved barge board date to 1621, and the porch, with the butcher's arms carved above, and the finely carved fireplace within, are all worthy of notice. As regards the interesting buildings in the city or county around, I must refer my readers to the local guide books, of which Mr. Caldicott's work is by far the best.

Coming now to the relics and treasures of the old city, which are carefully guarded within the stout walls of the Town Hall, I must express my indebtedness to Mr. Joseph Carless, Town Clerk

of Hereford, for his great courtesy in granting me facilities to inspect and take photos of these valuable objects. I have also to thank him for his assistance and his papers on the Hereford city insignia and plate, and various other objects connected with the city, in all of which he has ever taken so deep an interest. Of the insignia and plate belonging to the city, the following comprise the collection: The staves and badges, the silver maces, the large State sword, the steel sword, the Tomlins cup, the two Gardner candlesticks, the city seal, the gold badge and chain, the Cam cup, 36th Herefordshire Regiment

A detailed black and white photograph of a large, ornate silver trophy cup. The cup features a wide, flared rim, a body covered in intricate scrollwork and floral engravings, a curved handle, and a decorative pedestal base.

The foregoing, together with the charters and documents kept within the handsome Town Hall, are all of very great interest to connoisseurs, and Hereford is much to be congratulated on possessing so much valuable property. In fact, the city owns more than

25



## *The Connoisseur*

the majority of corporate towns in this respect; and of this fact the citizens should feel not only justifiable pride, but also a very proper appreciation. Alas! this I find too often is a matter of but little interest to inhabitants—at any rate to Englishmen, unlike the Scotch people, who take a real interest in all that belong to them, be it plate, valuables, property, or legends.

The staves were originally held by two porters either side of the doorway leading to the old Town Hall. They are silver-headed ebonised staves, and

compartments, divided by demi-figures terminating in foliage, are the rose, thistle, harp, and fleur-de-lys severally crowned, and between the letters C. H. R. On the foot knops are engraved sprays of rose and thistle, and on the bottom of all the arms of the city. These were presented to the city in the reign of Charles II. by Lord Chandos. The only mark is the maker's, F.G. in a shield, with a cinquefoil in base. The large State sword, known as the "Silver Sword," is 52 inches in length, with a blade 37 inches and a cross-guard 12 inches. On the pommel are



HEREFORD FRIENDLY SOCIETY'S CUP

have on them the city arms. The object of these long staves was to hold them crossways before the doorway to prevent any unauthorised person's entry into the sacred precincts. These are now borne before the macebearers when the Corporation appear in procession. The porters in those early days wore uniform, and wore on one arm one of the silver badges. These are shield shaped,  $3\frac{1}{2}$  in. by  $2\frac{3}{4}$  in., having the arms (ancient) of the city. They are not hall-marked, and thus it is difficult to establish their exact date. However on the back of one is engraved "1583 Ex dono Mayoris Thomas Davis," which dates it to Elizabeth's reign. The silver maces, of which there are four, are exactly alike, and 25 in. in length. The cushion flat plate at the top is decorated with acanthus leaves in relief, as are also the royal arms. Round the head in four

emblematical figures of law and justice. The date is 1677, and there are roughly cut the letters S.A.H., A.C., V.M. This was given to the city by Mr. Paul Foley, M.P. for the city, and afterwards speaker of the House of Commons. The "steel sword" was formerly used on occasions of mourning. The hilt and pommel are of bronze and bear traces of original gilding. The blade is of the Elizabethan period. The quillons are flat and curved at ends, and on one side is engraved, "Maior Civitatis Herefordiæ." The pommel is heart shaped, and has a shield of the royal arms—France modern and England quarterly—and on the other side the city arms. The grip is ebony, with a silver-gilt scalloped and beaded band of Elizabethan date. The city seal is of silver, and was given by Thomas Geers, sergeant-at-law. It is circular,  $2\frac{3}{8}$  inches in

## *The City of Hereford*

diameter, and bears within a laurel the city arms. The arms were granted in 1645. The gold badge and chain is dated 1876, the badge being presented by Mr. Alderman Bosley, the then Mayor. The fifteen circular gold medallions and links were given by as many different gentlemen connected with the city and diocese. They have crenellated edges, and

Legend: “\*S’EDM REG’ ANGL’ AD RECOGN’ DEBITOR’ APD’ Hereford.” The affixing of this seal of the Sovereign to a bond of record under the hand of the debtor made such bond indefeasible on default, and execution could be awarded thereon without any further process. The bailiff’s seal is circular, and was used before the constitution of the first mayor,



THE “CAM” CUP

each link is charged with an upright crossbar with trefoil termination. The centre medallion imprint bears the city crest, while those on either side bear the shield of the See of Hereford and the shield of the Dean and Chapter of Hereford. The remaining twelve have modelled representations of the six distinctive products of the district—the apple, the hop, the mistletoe, the pear (blossom), wheat, and the oak (acorn). The statute merchant seal is of Edward the First’s reign, and is  $1\frac{1}{16}$  inch diameter. It bears the King’s crest, with a lion of England in base between two triple towered castles, the one surmounted by a star and the other by a crescent.



THE “TOMLINS” CUP

1382. It is  $1\frac{1}{2}$  inches in diameter, and is an early example of the fourteenth century. It bears the city arms, with an octofoil and incurved sides:—“S’ BALLIΟΥΟRUM CIVITATIS HEREFORDIÆ.” The impression of the great seal attached to William and Mary’s charter, dated 1690, depicts the King and Queen both seated; both are crowned, and both rest their feet on tasselled cushions. The left hand of the King and the right hand of the Queen both rest upon a large orb surmounted by a cross, which is placed upon a pedestal in the centre. The King wears the collar of the garter and holds in his right hand a sword. In the left hand of the Queen is



a sceptre. The counter-seal depicts the King and Queen on horseback. The King in Roman armour, his face in profile, head uncovered, with long hair flowing down his back, holding in his right hand a short sword inclined downwards. The Queen, slightly in advance of the King, has her head turned three-quarters backwards, looking towards the King. In base below the bodies of the horses is a view of London, the Thames, Southwark, and the bridge crossing the river. The legends running round the seal: "Gulielmus III et Mary II Dei Gra Aug Fra et Hib Rex et Regina Fidei Defensores"; and on the counterseal, "Gulielm III et Maria II Dei Gra Aug Fra et Hib Rex et Regina Fidei Defensores." Of this remarkable seal the chief engraver of the late Queen Victoria's seals wrote: "It is the earliest good impression of this particular seal that I have met with, the impressions of which are comparatively rare, although I have met with others at Gloucester and in the Diocesan Registry of your city. Your impression is by far the most perfect, and hence the most valuable."

In writing these histories of the treasures of the various corporate cities and towns of England, I

become more and more impressed with the extraordinary amount of absorbing historical interest there is attaching to each separate place. We hear much of education in these days; controversies wax heated over the subject. Still I venture to think there is one part of education which is always overlooked, and that is, *local* history. Seldom is there any attempt to instill into the minds of the rising generation the story of their county or town. The result is that, while they may or may not have a smattering of English history generally, they are certainly blindly ignorant of a word of the history of the ground on which they are born, and will probably live all their lives. If, then, every inhabitant of Hereford knows by heart the history of his intensely interesting city, which I suppose he does, he appreciates the romance attaching to it, and loves and venerates it accordingly. Situated as it is on the borders of England and Wales, in the lovely valley of the Wye, and in the most sylvan of our beautiful western counties, it is one of those old-fashioned border towns, washed tenderly by that charming stream which finds its origin in the high blue hills of Wales. It is, indeed, a fascinating spot.



THE HEREFORDSHIRE REGIMENT CUP







PORTRAIT OF A LADY

BY F. C. LEWIS AFTER SIR T. LAWRENCE

**The Age of Mahogany: being the Third Volume of "A History of English Furniture," by Percy Macquoid (Lawrence & Bullen) Reviewed by Haldane Macfall**

THE third volume of Mr. Percy Macquoid's sumptuous book upon old English furniture is completed, and again one's first sensation is that of gratitude to the author and publishers, and to the owners of pieces who have permitted their reproduction, for the great benefit they have rendered to students and collectors by preserving for us such handsome records of these supreme examples of a craft in which Englishmen were unrivalled. It is impossible to exaggerate the necessity of this work to collectors—it does the author credit that he should have spent such industry upon the undertaking, and the publishers as much credit for having had the courage to set it before the public in such unstinted fashion. It is certain that no one concerned with the publication will have cause to regret it, for no collector nor dealer can pursue his respective hobby or traffic without these volumes; and a library lacking them suffers a serious void.

I will not say that they could not have been better done. Mr. Macquoid lacks high literary gifts; he possesses a mine of facts, but he marshals them in scattered fashion. Fortunately he states what he has to say in simple form—and what he has to say is the outcome of deep and wide knowledge of his subject. At the same time his industry would have borne an even richer harvest had he been more orderly in the marshalling of his facts—and even more had he arranged his superb illustrations with more relation to his text. An illustration loses greatly when one has to turn back or forward to find it, instead of seeing it as we read—especially in a large and ponderous tome. The appearance of his page would have gained by placing his illustrations at the top of the letterpress, and the reading would have been vastly more pleasant and useful; whilst dates set below each piece, and a line to point out what are not the original parts, would have enhanced the value prodigiously. And, to be done with fault-finding now and at once, it is a pity that Mr. Macquoid shows here, as in his other most valuable volumes, a too great preference for princely pieces and unique and out-of-the-way specimens which, whilst they certainly need to be recorded, leave a somewhat too palatial impression of the English home of the seventeen-hundreds. But faults these are, and should and could have been avoided. For Mr. Macquoid has rightly chosen to present to us the evolution of

furniture as it developed from decade to decade; and whilst he has done so with astounding research so far as the princely and richer specimens are concerned, he would have given a fuller sense of the evolution of the furnishings of the real English home had he made the more ordinary pieces of the day take a part, nay, the most important part, in his handsome pageant. But let me hasten to say that for the rest we must give him unstinted praise, alike for the lavish generosity of his illustrations, for the remarkable beauty of their presentment, and for the untiring industry and wide knowledge that he has brought to a business that demands infinite patience for our instruction.

The man who stands supreme to-day as an authority upon English mahogany is Mr. Clouston; but it will rob neither Mr. Clouston nor Mr. Macquoid of a leaf of their bays to say that from henceforth the works of each are needed as complement to the other. Indeed it is quite extraordinary how little, considering the ground they have had to cover, the one conflicts with the other. And I would advise the student to come to the survey of Mr. Macquoid's volume from the start, in the spirit which the writer demands, as a study in the evolution of the forms and styles that make the great mahogany age of English furniture an achievement unsurpassed by any other nation for beauty and purity of design, and for perfection of craftsmanship.

One suspects that Mr. Macquoid has held back from giving more complete unity to his scheme from a too anxious desire not to poach upon the preserves of other writers; yet one cannot but regret that he had not had some strain of the poacher in him, and used the net a little more. After all, in research as in history, filching is the highest form of admiration.

It is perhaps not so likely that this volume on Mahogany may have as wide an influence upon the manufacturers of furniture as the preceding volumes on Oak and Walnut, for mahogany had not so wholly fallen out of favour. That the vogue for old English furniture had set in long before Mr. Macquoid wrote a line of this work we all know full well; but it is pleasant to see that the book upon Walnut has had a marked effect upon the manufacturers already, though it seems but yesterday that it appeared. Had the author and publishers issued these fine illustrations alone, they would have deserved success for



## *The Connoisseur*

their venture. They have raised the standard already. They have done much to increase the beauty of the English home to-day. For the influence of these volumes has not been confined to the collectors of old furniture; the illustrations have been so well done—the details of the minutest forms

of carving so distinct and clearly shown—that they have undoubtedly affected the craftsmen in the great factories, and maker after maker has turned to the production of copies which prove not only a vastly increased taste amongst the public and a greater taste in the makers, but that the ancient skill of



MAHOGANY KETTLE-STAND

PROPERTY OF H. PERCY DEAN, ESQ.

## *The Age of Mahogany*

England's joiners and cabinet-makers is not even in decay. It is for this reason that one regrets the absence of a larger number of ordinary pieces from Mr. Macquoid's lists—for I notice that it is just the beautiful examples of ordinary pieces in the Walnut book that have been most freely drawn upon by the makers—and for obvious reasons. Above all, Mr. Macquoid must be numbered amongst the very leaders of that small band of men, the publication of whose research has chastened the hand and eye and mind of a generation that was going headlong into that hideous debauchery of forms known as the Art Nouveau—the worthy and hump-backed child of the age of bamboo furniture, of the painted tambourine, and the be-ribboned olive-oil bottle—of those hectic years when one daily expected to see the sardine tin appear, Aspinall enamelled, as a salt-cellar or a cruet. It was bad enough to watch the vicar's daughter enamelling the old Sheraton furniture. I knew one who aspinalled a rare old Japanese bronze. But

the Art Nouveau was a nightmare that startled even the vicar's daughter, and only third-rate hotels now stable it.

It is a nice question at times whether Mr. Macquoid does not lay too much stress on foreign influence. It is quite true that the French Regency during the infancy of Louis XV. affected our great mahogany period—as it created Louis Quinze design. But it has always seemed to me that Chippendale, in spite

of this, was even more a true child of the Queen Anne period, and grandchild of William and Mary's days. However that may be, the Louis Quinze did, to considerable extent, affect the English design, only, as Mr. Macquoid truly points out, to be chastened and purified at its immigration by the rejection of its brassmongery, and the replacing of such French ornament by that exquisite carving in the mahogany itself that raises the craftsman of the Chippendale years to the supreme position in the European achievement. Mr. Macquoid's very rich pieces at the opening of



MAHOGANY CHINA-CASE

PROPERTY OF H. H. MULLINER, ESQ.



## *The Connoisseur*

these years prove the foreign influence to the hilt ; but, as already said, such princely pieces are not the furniture of the English home, where the foreign influence is not nearly so marked as is the normal evolution from English Queen Anne already established throughout the land when the era dawned.

It is pleasant to find the author giving a right and leading place to the English craftsmen of the mahogany years in Europe. We English are afraid to praise. Mr. Macquoid brings mahogany up to about 1750—as I think, an excellent new division—separating the pure mahogany from the satinwood period with which it so largely mixes in the second half of the century. But it is a very nice question whether the rooms of Hogarth's day were not as bare as the artists represent them in their pictures. As a matter of fact, comfort in the ordinary home was but of the

scantiest kind. At the same time, an artist's representation of a room must ever be taken with a large grain of salt—he has always the tendency to compose a room from pieces of furniture that he likes, even if he do not employ his own belongings by preference. The volume conveys not only a handsome idea of the best furniture of the day, but it qualifies what might thus become a false impression of sumptuousness in the ordinary home by giving a clear and good picture of the manners and habits of the time, which adds greatly to the interest of a fascinating book.

It should not be omitted amongst the smaller details that Mr. Macquoid's quotations from contemporary comments on furniture and customs and habits are of the happiest, being delightfully illuminating and convincingly to the point.



GILT TABLE WITH GLASS TOP

PROPERTY OF THE MARQUESS OF CHOLMONDELEY







## CHAMBERS.

To Miss Catherine Pope this Print is Inscribed by her most humble & Obedt Serv<sup>t</sup>  
*J. R. Smith.*  
 London, published & sold by J. R. Smith, N<sup>o</sup> 31. King's Street Covent Garden



## Straw Marquetry : its Genealogy and Systems By A. F. Morris

THE oft-quoted truism anent history repeating itself has a far-reaching significance, bearing practically on every detail of life. Last week I was constrained to examine the intricacies of decoration on a lady's coat by happening to notice that straw braid was a feature of the trimming: this recalled to my mind a paragraph from some correspondent to *The European Magazine*, which concluded with the exclamation, "Straw, straw, everything is ornamented with straw!" This was about a hundred and fifty years ago; the utilisation of straw, however, for decorative as well as practical purposes can be traced back much earlier on the Continent.

In England we hear first of a Mrs. Isabel Fenton, of Beeston, Leeds, inventing the working and plaiting of straw in the time of Charles I. A patent was granted in the States to a Mrs. Sybilla Masters, of Philadelphia, in the eighteenth century, for her special kind of straw plaiting. "Straw-work was vastly fashionable that year, 1783, and in England, under the protection of the Duchess of Rutland, straw-work became the rage," writes the author of *Two Centuries of Costume*. Even coats were made of straw, or rather were made of sarcenet or linen, profusely embroidered in straw appliqué, and the industry of straw

braid making afforded the indigent gentlewomen of that day a "pleasant employment."

When, during the Napoleonic wars, many French prisoners were installed in England at Norman Cross near Peterborough, Porchester Castle and Edinburgh Castle, they introduced the art of straw marquetry, and during their confinement executed perfect marvels of craftsmanship. Straw-plaiting was then an industry at Stilton and Yaxley. The workers in those villages found their trade considerably interfered with by the output of straw plaits from the Norman Cross prison, and lodged a protest against the rival trade. This led to smuggling of the necessary straws and grasses required for the "nicknacks" made by the prisoners. Long after they returned to their native land there lived an old dame near Peterborough who used to visit the barracks. She was to all appearance very stout, but alas for the wiles

of her sex, she was a "woman of straw" when she went, and returned a carrier of "nicknacks." By this somewhat belittling title does the writer of an account at that date of a trip to Peterborough, designate the little artistic gems executed at Norman Cross. His account is, however, interesting, and I quote a few lines:—

"Having disposed of our horses at the inn,



DUTCH OVAL STRAW MARQUETRY BOX  
MISS A. F. MORRIS

BELONGING TO



## The Connoisseur

we walked back a mile or so to Norman Cross to see the barracks for French prisoners, no less than 6,000 of whom are confined here. It is a fine, dry, healthy spot. Among them there is very little disease . . . their dexterity in little handicraft nicknacks, particularly in making toys of bone, will put many pounds into the pockets of several of them. We were very credibly assured that some will carry away with them £200 or £300. Their behaviour was not at all impudent as we passed the pallisades within which they are cooped."

• As in addition to the straw marquetry and bone-carving these clever Frenchmen executed, they also

we in England are indebted for examples of an art allied to craft, which, within their limitations, are as beautiful as anything that has been made by man.

Collectors of straw marquetry are as few as the good specimens are scarce. J. E. Hodgkin, in his *Rariora*, describes in glowing terms the *articles de Paille* included in his collection. "There is," he says, "in this humble material when artistically treated a semi-transparency more chastened than that of translucent enamel, a brilliancy without a



STRAW MARQUETRY BOX

THE PROPERTY OF MRS. BODGER, PETERBOROUGH

taught their language and fencing to all and any who desired to learn, it is recorded that some left England as much as £1,000 the richer.

This rosy account of the Norman Cross Barracks differs materially from the description in George Borrow's *Lavengro*, where he draws a miserable picture of the overcrowding, ill-feeding and unsanitary arrangements of Norman Cross, and relates that he saw the prisoners with their heads sticking out through holes they had made in the roof to get light and air.

Whichever is the true picture drawn, one thing is certain, to the industry and ingenuity of these prisoners

glitter less fatiguing to the eye than that of burnished glass or metal," and goes on to assert that "the acquisition of these articles gave him more pleasure than any others."

Very little is known of the origin of the art. In its primitive state it seems for the most part to have found expression in the mats which were thrown upon the floors of the French chateaux before the luxury of wood block floors was known, and the kings of France took their repasts with their nether limbs tucked into a bottle or case of straw handsomely decorated; in fact, "*estre dans la paille jusque au verre*" was a saying to express the wealth of a family.

## Straw Marquetry

Havard states that straw played an important part in the construction of the furniture of the 14th, 15th and 16th centuries, and old records contain the account of a nun of Thionville who made a table cover in straw of various colours, the ground imitative of satin damask of part lemon colour, part crimson, and with the Greek key pattern plaited in as a border. In the *Journal Général de France*, December, 1782, is included the history of a nun of Lasson, opening a shop for straw articles like "table à l'Anglaise, commodes pour damne, fans, sacs, shuttles, boxes,

straw marquetry originated from, viz., the East. I am driven to this conclusion by the unmistakable evidence of Chinese influence in the shapes and decoration of many examples I have seen. Boxes covered with straw are made to this day in Japan and China, and probably in the 16th and 17th centuries stray specimens found their way to Europe, and there inspired the makers of straw mats and chair seats to a more decorative and intricate branch of their craft. The French have always been noted for their skill as carpenters and cabinet makers; their



TRAY FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

tables in relief, and screens." In this same pamphlet, January 13th, 1785, a sale at the hotel Bullion is announced, in which bureaux and corner cupboards, covered in coloured straw, arranged in floral designs, and ornamented with bronze mounting and marble tops, were included.

Earlier than this, 1759 to wit, Sister Chervain, of the Rue Tiquetonne, pretended that the boxes, lined with bergamote, communicated a bitterness to the comfits contained therein, and so lined her boxes with the straw of China, worked in different designs, imitating the flowers and ornaments which the Chinese employ; also she had some boxes decorated in French and Flemish designs.

This is the only reference which gives a hint where

inlay work was only excelled by the Dutch, and curiously enough it is the Dutch and French that seem to have worked the most in straw marquetry. Miniature furniture was all the vogue in the eighteenth century, and, therefore, it is not surprising that the idea of decorative application of straw to such "Bibelots" was eagerly seized upon. Wooden veneer, in fact, was replaced by flattened and coloured straws, and small cabinets, caskets, bonbonnières, plaques, and even rings and necklaces were covered with straw. Ascription of the countries from which emanated the specimens now to be had is not difficult, as the character of the decorations assists largely, and a careful study of the technique affords evidence of the different processes that obtained.



Certain pictures and schemes of decoration seem to have been popular enough to induce repetition, with, perhaps, some slight variation, a rather interesting instance being the box we illustrate, that belongs to the writer, and one that was in Mr. Hodgkin's collection, and is represented in a colour illustration in his *Rariora*. Both are Dutch, but Mr. Hodgkin's box shews two men seated at the table instead of a man and woman, and further, there is a Dutch quatrain inscribed on the sky. Both bear the same date, Leyden, 1730, but on my box are also the initials C. F. V. L.

Dated specimens are rare, and of the workers'

and on which it can be observed the design is in relief upon a straw ground.

Mr. Bodger, a citizen of Peterborough, who is an enthusiast on the subject of this work, possesses some particularly fine specimens, of which one of the most remarkable is a box: on the inner side of the lid is a cat nursing a family of kittens. Hymenal emblems decorate the flap lids of the side compartments, and in the centre is an old mirror, much spotted by mildew.

Lieut.-Col. Strong, of Thorpe Hall, is the happy possessor of several fine pieces, including a view of the north-west front of Peterborough Cathedral, with



BOX AND NECESSAIRE

FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

identities nothing is heard, the name of Monsieur de la Porte, of Norman Cross fame, is alone handed down to posterity. At South Kensington is a straw picture depicting a martial personage dressed in tunic, mantle, and buskins, and who bears the title of Monbars, leader of Buckaneers. On the back of the panel is written—"Mons. de Leporte, Prisonnier de guerre, Norman Cross, 14th d' Aout, mille huit, cens dix." In the Peterborough Museum the finest collection in England is to be seen, and three notable collections belong to residents in and near by. A landscape by the above artist, absolutely incredible in the fineness of its work, belongs to a Mr. Dack, who has also two Scriptural subjects equally marvellous in execution, considering the material in which the pictures are carried out. These were all done at Norman Cross, as were the tea caddy and telescope herewith illustrated,

its tower as it was at that time. The architectural detail in this picture is simply astounding; the sky was evidently coloured blue originally, but has faded to a dull green, a change which has also taken place in a replica of this picture which is in the Museum, and was a presentation to that institute from Lord Lilford. Col. Strong's great-grandfather, Archdeacon Strong, often visited the barracks, and in his diary a mention is made of his purchases, which included a box, oblong in shape and constructed of cardboard, covered with straws laid down in a geometrical design completed by lozenges of black paper, alternating with those of straw, coloured variously yellow and orange. Inside are eight small square receptacles with straw lids, also decorated with coloured paper.

The intricacy of the cabinets, necessaire and other articles contrived by the prisoners does as much

## Straw Marquetry

credit to their ingenuity as the decorations evince the correctness of their taste. The finishings and fitments of the Norman Cross work were generally of bone, whereby the pieces emanating from there can be recognised. Evidently some of the prisoners, many of whom came from the "Midi," were skilled craftsmen, and taught their trade to their fellow victims of war; hence arises the difference in quality of the work sent out from the Barracks to the marquetry done by stray workers. The best, however, is almost rivalled by the examples made in France and Holland.

The small collection at South Kensington contains a bureau with working cylinder top, also a play-box, in which even the dice and draft board are of straw; but perhaps the most wonderful piece there is a ship mounted upon black silk, the rigging and every detail correct.

The Hon. Mrs. Sackville West, of Knole, has a choice little collection, that boasts a lady's necessaire exquisitely fitted up. The inside of the first cushioned lid holds a piece of silvered glass, while the lower or secondary lid when turned back displays an old brightly coloured print set into it, and covered with glass, a quaint inscription running along the base. The tray contains two oval, two square, and one heart-shaped box, all covered with bright green straw, which by its smoothness and brilliancy of surface



PETERBOROUGH CATHEDRAL

FROM LIEUT.-COL. STRONG'S COLLECTION

bears out Mr. Hodgkin's eulogy. The lids are tooled with (as it might be on leather) designs picked out in gold. The outside of the box is inlaid with a trellis pattern in a deeper shade of straw. Two little drawers with drop handles complete this contrivance. The picture we illustrate also belongs to Mrs. Sackville West, and is in remarkably good condition; the figures and sky, however, are painted in body colour upon the board to which the straw is veneered.

From damaged specimens one discovers that some waxy composition must have been laid on the wood first, and the most usual work was carried out on regular marquetry principles, striking effects being obtained by simply changing the direction of the straw, and so getting a play of light and shade.

Mr. Hodgkin studied the technique very closely, and came to the conclusion that "six or more different systems were employed for the production of different desired effects." One system was allied to mosaic, for each tiny filament of straw was laid down by itself; and its exact juncture with its neighbour entirely depended on the dexterity of the worker.

Embossing in fairly high relief was an effective but somewhat perishable style; but low relief was very durable, as it was done by building up the design with short strips of straw superimposed. Even cloisonné effects were essayed, and



STRAW MARQUETRY

FROM MR. DACK'S COLLECTION





STRAW MARQUETRY PICTURE

FROM THE HON. MRS. SACKVILLE WEST'S COLLECTION

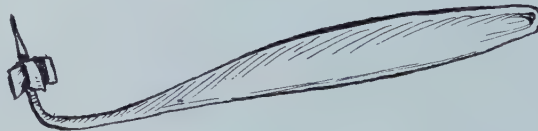
engraving on the surface of the straw was extensively done. According to the author of *Rariora*, "traces of this treatment can be seen in all the facsimiles." The colouring of the straws in the case of the prisoners was obtained by steeping in tea, or by soaking bits of their clothes, to extract the dye which they then utilised for colouring their works of art.

The tool for splitting the straw was a very "rude weapon," a rough sketch of which I give, since description is difficult. The ridges round the point were really blades, and according to their number so were the number of strands obtained from each straw. Small wonder "splitting straws" became a proverb! A set of the tools may be seen at Peterborough Museum.

That Englishmen occasionally followed the craft of straw marquetry is evidenced in the *Annual Register* for 1805; it is there recorded that Mr. Samuel Best, the famous pretended prophet, who was known in London under the appellation of "Poor Help," was for fifteen years an inmate of the Shoreditch workhouse, where he occupied a ward "dedicated to the exhibition of a great number of works executed

by himself in straw. The subjects he affected were taken from scripture history." The "prophet's" bed was surrounded by a sort of straw-chequered work. No trace, however, of this personage is left at the workhouse he adorned with his presence and skill, and his works are scattered wide and far, so whether they equalled that of the French and Dutch is a matter of speculation.

Mr. Martin Hardie, of South Kensington, who has studied the subject thoroughly, regards it as probable that some of the specimens that exist are the work of those French emigrants to whom Ackermann, the publisher, extended a helping hand, opening a studio for them, and engaging them on ornamental work of all kinds. Anything approaching a complete record of the craft does not exist, even its existence is unknown to the majority; and I am indebted both to Mr. Bodger, of Peterborough Museum, and Mr. Martin Hardie for information that has materially assisted me in my labour of research, while my thanks are further due to those collectors who have kindly allowed me to have some of their pieces photographed.



TOOL USED FOR STRAW SPLITTING

## Recent Acquisitions by the Italian Galleries By Ettore Modigliani

ALTHOUGH numerically the list of pictures added during the first half of 1908 to the Italian galleries is not very remarkable, some of these works are sufficiently important to deserve mention and discussion. First among them, for the sake of the great name it bears, comes a *Madonna and Child with the Infant St. John*, by Correggio. I am fully aware of the fact that works by the greatest Italian cinquecentists have become so rare that the news of a purchase of an example in the market—unless it be one of the well-known and officially recognised pieces—is always received with a certain amount of suspicion. Yet it seems certain that this time a hitherto unknown painting has to be added to the list of Correggio's authentic works, since the Italian Central Council of Art, composed of the best known and most competent critics and students, has recognised in the new work the hand of the marvellous painter of Parma, and acquired it as such. By this I do not mean that there was no exaggeration if there was talk of a "masterpiece" by Correggio, or we should find it difficult to find a fitting term for the *Night* in Dresden, the *Madonna della Scodella* in Parma, the *Danae* of the Borghese Gallery, or the *Vierge au Panier* of the National Gallery. Nevertheless, the new picture fully deserves the attention of the connoisseur.

The picture is a panel measuring 24 in. by 19 $\frac{1}{4}$  in. The first impression left by it is, that its author should be looked for far from the Emilia, among those Bergamese or Veronese painters who felt Lorenzo Lotto's influence, which, by some mysterious transmission, seems at a certain moment to have been fused with much of the Corregiesque sentiment. Then gradually the thought arises that the picture may be attributed to the early years of Correggio himself—an idea which grows into a

conviction on comparing this *Madonna* with those of Sigmaringen, Hampton Court, and the Castle of Milan. And this in spite of the undeniable fact that the picture has in the past suffered severe damage, of which the traces are clearly visible (though a very clever, if not too scrupulous, restorer has done his best to hide them) in the Virgin's left hand, the neck and feet of the Infant, and the face of St. John. The picture was imported from Trieste, and was bought by the Government for the Corsini Gallery in Rome for £714.

For a somewhat smaller price—i.e., £560—the Brera Gallery in Milan secured about the same time a life-size portrait by Girolamo Romanino, which is traditionally held to represent the Brescian Count Cesare II., Martinengo Cesaresco (1477-1552), son of Cesare I., captain, first in the service of the Venetian Republic, then of Louis XII. of France. The attribution to Romanino seems correct, but it is certain that the master does not here reveal himself at the height of his power. The modelling of the face is rather conventional and not without grave faults, especially on the shadow side. On the other hand, the noble attitude and the treatment of the richly embroidered ample cloak and fur have a certain pleasing decorative largeness.

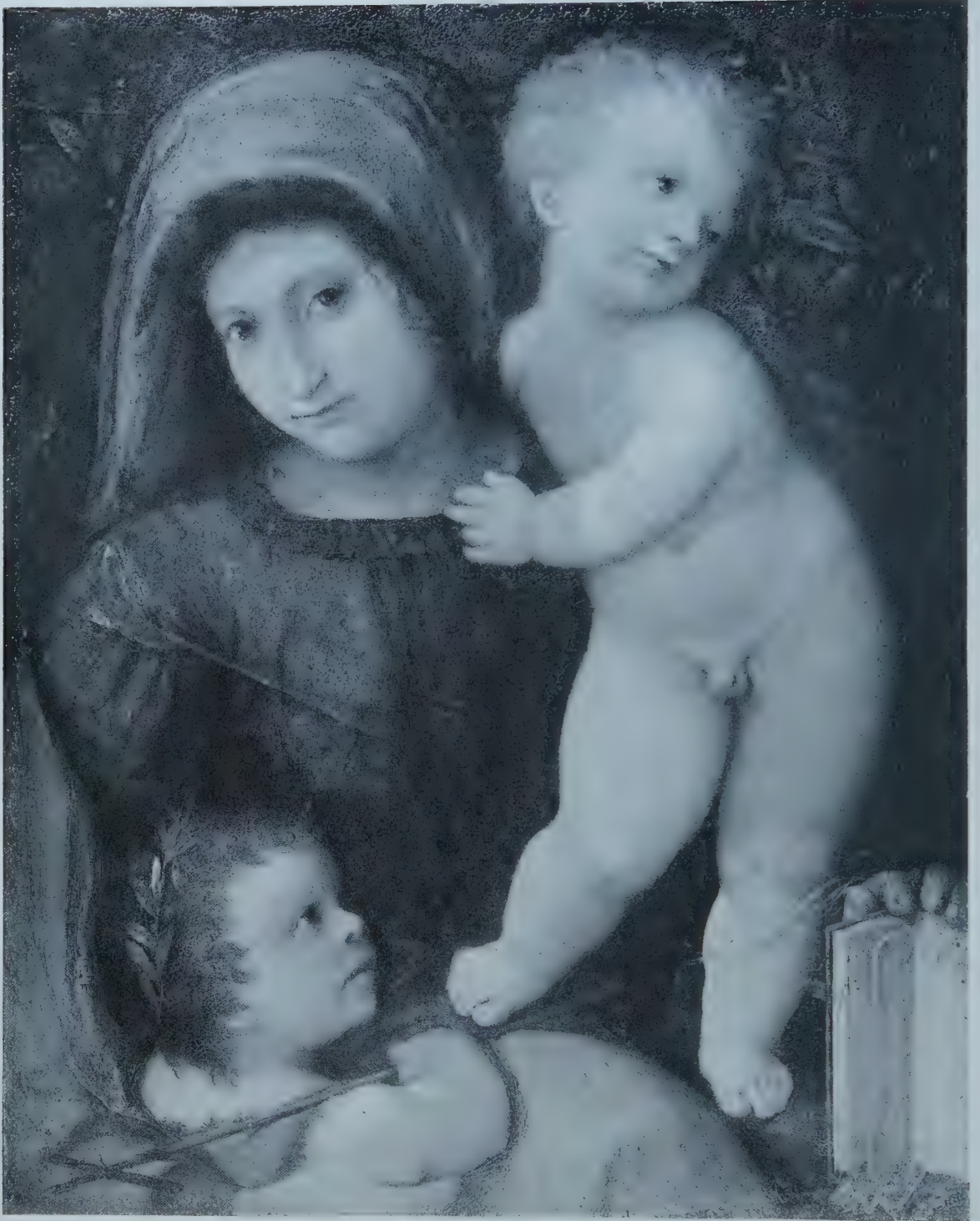
For the Venice Gallery the Government has acquired, at the price of £360, a beautiful *Adoration of the Shepherds*, by Jacopo Bassano—a little dark in the too intense shadows, but of a richness of colour, powerful light and shade, easy handling, and brushwork so direct and fat as to rival the *St. Jerome*, which was added to the gallery in 1900. But if Bassano's name immediately suggests itself, the picture nevertheless has a clearly Spanish character in the types, especially of the Madonna and the shepherd seen in profile, and in the handling (note the extremities of the shepherd seen from behind), which are



PORTRAIT BY GIROLAMO ROMANINO

BRERA, MILAN





MADONNA AND CHILD WITH THE INFANT ST. JOHN

BY CORREGGIO

CORSINI GALLERY, ROME

apt to raise some doubt. Did the painter have before him some work sent from Spain to Venice by Campaña or El Greco, both of whom had worked, and left records of their work, in Venice? The problem is not easily solved—no more easily

than another which concerns another Bassanesque picture preserved in the Corsini Gallery. This second picture is identical with the first in composition (save some insignificant variations); but the colouring is altogether different, and so are the effects of light.

## *Recent Acquisitions by the Italian Galleries*



THE ADORATION OF THE SHEPHERDS

BY JACOPO BASSANO

VENICE GALLERY

It is as though the painter wished to express the same composition with a different feeling of colour, translating it, or rather transposing it, into a higher key on the chromatic scale, so as to make the colours of one composition correspond with those of the other, toning down the depth of the shadows, taking from the scene the intonation of tempestuous, mysterious light, and diffusing over it the grey, clear light of day. Is the Roman picture, which derives singular interest from the discovery of the Venetian version, a work by Jacopo da Ponte, as the technique would suggest, but executed with a different intention? Or is it an imitation by his son Francesco Bassano? Many conjectures are possible; but the truth will remain unknown for the present.

On the other hand, some new light has recently been thrown upon another beautiful Venetian work. Who, of all the students of Venetian art, does not remember the graceful Virgin of the

*Annunciation*, by Pier Maria Pennacchi, in the church of S. Francesco della Vigna, at Venice, where it found

hospitality at the beginning of last century? Who, on seeing the sweet and lonely Madonna absorbed in the fervour of her prayer by a window opened upon a luminous hilly landscape, did not lament the sad fate which has robbed her of the Gabriel who once faced her; and who has not asked himself the question whether the archangel will not some day be restored to his companion? The question may now be answered in the affirmative. A few months ago a Venetian *Angel of the Annunciation* appeared in the international market. Italian students having recognised the pendant to the Virgin of S. Francesco della Vigna in the elegant silver-clad figure, who advances through a room decorated with variegated marbles and coffered ceiling, the Italian Government lost no time in securing the picture for £300, and allotting it to the Venice



ST. PETER

BY PIER MARIA PENNACCHI VENICE GALLERY



## The Connoisseur

Gallery. From S. Francesco della Vigna the directors of the gallery obtained the restitution of the *Virgin*, which is national property, since it was merely deposited at that church in 1817; and thus the beautiful scene by Pier Maria Pennacchi—one of the best followers of Giambellino and Carpaccio—which was painted upon the doors of the organ of the Chiesa dei Miracoli in Venice has been restored again to completeness.

But more than this. Among the pictures in the church of the Frari, the directors of the Venice Gallery recognised in a *St. Peter Reading* one of the two figures painted by Pennacchi on the back of the organ doors of S. Maria dei Miracoli. This picture being likewise national property has also been "called in," and placed in its original position at the back of the angel's figure. To complete the organ doors, one more figure is now wanted—no doubt a *St. Paul*—which should still be found and placed at the back of the *Virgin*; but so far no trace of it has been discovered. Perhaps the publication of a reproduction

of the *St. Peter* in THE CONNOISSEUR may lead to the discovery of the lost companion picture, which probably left Venice together with the *Gabriel*, whose fate it may have shared for some time, until the two pictures passed into different hands.

In conclusion of these notes I must mention a collection of drawings ceded by Baron Enrico Geymüller to the Uffizi Gallery for £400. The collection consists of three volumes: the sketch-book of Antonio da Sangallo and of his nephew Francesco; Vignola's book of drawings for the treatise on the *Orders of Architecture*; and a third volume of seventy-four drawings by Bramante, Fra Giocondo, Sangallo, Cigoli, Vasari, etc. Although the print cabinet of the Uffizi was already rich in drawings of architecture, engineering, machinery, plants, elevations, monumental decoration, and so forth, this new collection of designs by the great Renaissance architects constitutes an acquisition of the greatest importance, which will increase the fame of the Florence print-room among students and art lovers.



THE ANNUNCIATION



BY PIER MARIA PENNACCHI

VENICE GALLERY

# Coins and Medals

## The Irish Siege-Money of Charles I. and II. (1642-1649) By Philip Nelson, M.D., M.B.N.S.

As intimated at the close of my paper on the Siege-coins of Charles I., which appeared in the November number, 1904, of *THE CONNOISSEUR*, it will be remembered that the consideration of the Irish series was deferred to another occasion. In response to numerous enquiries in reference to this subject, I have endeavoured to compress within the limits of a brief article all that is known concerning this most interesting series, and we will now proceed to consider the various siege-coins and moneys of necessity which were struck in the sister-kingdom during the period 1642-1649.

During the latter portion of the year 1641, the native Irish population rebelled against their English rulers, of whom, upon October 23rd, 1641, they massacred, sparing neither sex, age, nor rank, the number of thirty thousand souls.

The Irish having banded themselves together at Kilkenny, called themselves "The Confederated Catholics," and proceeded to avail themselves of many regal attributes, establishing a mint, whilst simultaneously they purposed to create an order of knighthood to the honour of St. Patrick.

On November 15th, 1642, "The Confederated Catholics" passed the following proposal: "That £4,000 of red copper be coined to  $\frac{1}{4}$ d. and  $\frac{1}{2}$ d., with

the harp and the crown on one side, and two sceptres on the other."

It will thus be apparent that the general design of these pieces was to follow very closely that of the "Royal Farthings" issued in England some ten years previously.

These copper coins may be described thus:—

Halfpenny. Obv., two sceptres in saltire through a crown,

CAROLVS . D . G . MAG . BRI.

Rev., a crowned harp between C R,

FRA . ET . HIBER . REX.

The mint mark is a harp which is found on both obverse and reverse. The weight of these pieces is 60 grains (No. i.).

Farthing. Obv., two sceptres in saltire through a crown,

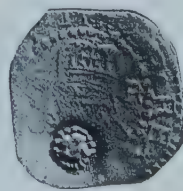
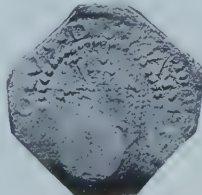
CARO . D . G . MAG . BRI.

Rev., a harp crowned between C R,

FRA . ET . HIB . REX.

Weight, 28 grains. There is no mint mark.

The above copper pieces, issued from Kilkenny, are of extremely rude execution, and occur struck upon irregularly shaped pieces of copper, and, owing



No. I.



to their inferior quality, were immediately counterfeited to a very great extent, so that it became almost impossible to distinguish the true coins from the false.

In order to overcome this difficulty, the authorities counter-stamped their coins with various stamps, of which we find the following: K, a castle upon a shield (the arms of Kilkenny), and five castles arranged in a circle.

At the same time that this copper currency appeared, the council ordered the issue of silver coins, as the following extract from the proclamation proves: "That the plate of this kingdom be coined with the ordinary stamp used in the money now current."

It would seem likely that that half-crown, which, on account of its rude design and rough execution, was evidently the work of some local artist! and is now known as the "Blacksmith's" half-crown, was the piece referred to, and issued in the above terms.

The design of this piece is copied from a Tower half-crown of Charles I., and is as follows :—

Obv., an equestrian figure of the King riding to left, upon the horse's trappings is a cross, whilst upon the horse's head is a plume of feathers.

CAROLVS . D . G . MAG . BRI . FRA . ET . HIB . REX.

Mint mark, a cross.

Rev., upon an oval garnished shield, the Royal arms between C R, around is the legend CHRISTO . AVSPICE . REGNO.

Mint mark, a harp. Weight, 218 grains (No. ii.).



No. II.

In addition to the above authorised issues, we find various copper pieces countermarked ["KILKENNY"], whilst an Ormonde sixpence, in the Watters collection, is, upon the reverse, countermarked with a K, within a square indent, doubtless for currency at the same place.

In January, 1642, Lord Inchiquin, the Vice-President of Munster, was authorized to strike silver pieces of various values, which pieces were to be made from the silver plate which the King's adherents were ordered to produce at the mint in Dublin. For this silver five shillings per ounce was offered ; but as

payment could not be made at once, 8 per cent. interest was offered upon the loan, as an additional inducement for the masses to bring in their treasures. The pieces, struck in accordance with the King's proclamation, are now known as Inchiuin coins, and may be classed in three groups.

The first issue, which consists of pieces struck in both gold and silver, bears, upon both sides, the weight of the coins in pennyweights and grains.

Two gold coins occur, viz., the double and single pistole. They are as follows :—

Double pistole. Obv. and rev., within a double  
circle, 8 dwt.  
14 gr.

Pistole. Obv. and rev.,  $\frac{4}{7}$  dwt., within a double circle.

A variety occurs at the Royal Irish Academy which  
reads 4 dw.  
6 gr.

(No. iii.).

Of the silver coins, six denominations occur, viz., crown, halfcrown, shilling, ninepence, sixpence, and groat.

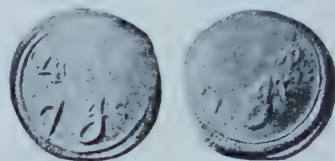
Crown. Obv.  
and rev., 19 dwt.  
8 gr., within a  
double circle.

A variety of the crown occurs with the design retrograde thus  $\text{r} \text{E} \cdot \text{tt} \text{B}$   
 $\text{8} \cdot \text{PI}$ , and this error was doubtless due to the engraver cutting the die without reversing the engraving. (No. iv.)

Halfcrown.  
Obv. and rev.,  
9 dwt. : 16 gr.  
(No. v.)

Shilling. Obv.  
and rev., 3 dwt. :  
21 gr.

Ninepence.  
Obv. and rev.,  
2 dwt. : 20 gr.  
(No. vi.)



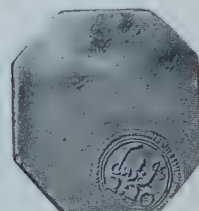
No. III.



No. IV.



No. V.



No. VI.

## Irish Siege-Money

Sixpence. Obv. and rev., 1 dwt. : 22 gr.

Groat. Obv. and rev., 1 dwt. : 6 gr.

The second issue has the weight of the coin upon the obverse from the same dies as the preceding issue; but the value upon the reverse is expressed by the number of circles or annulets. Four values occur, viz., ninepence, sixpence, groat, and threepence.

Ninepence. Obv., 2 dwt. : 20 gr., within a double circle. Rev., nine annulets within a double circle.

Sixpence. Obv., 1 dwt. : 22 gr. Rev., six annulets. (No. vii.)



No. VII.

Groat. Obv., 1 dwt. : 6 gr. Rev., four annulets.

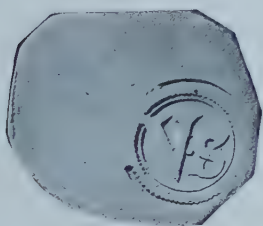
Threepence. Obv., 22 gr. Rev., three annulets.

Of this last coin there survive but three examples.

Of the third and last issue there occur a crown and halfcrown.

Crown. Obv. and rev., v s within a double circle. Weight, 462 grains. (No. viii.)

Halfcrown. Obv. and rev.,  $\frac{s}{ii} \frac{D}{vi}$  within a double circle. Weight, 228 grains. (No. ix.)



No. VIII.



No. IX.

On May 25th, 1643, the King, who was at that time in the city of Oxford, wrote a letter to the Lords Justices, which, later, on July 8th, appeared as a proclamation. This refers to the coining from plate of money, from which the following is an extract :—

“The plate should be melted down and coined into five shillings, halfe-crowns, twelve pences, sixpences or any less value of the same weight, value and allay, as our moneys now current in England, to be stamped, on the other side with the values of the said severall peeces respectively.” Of this issue the “eighth part was to consist of groats, threepences, and twopences.” Seven denominations are found of these coins, viz. : Crown, halfcrown, shilling, sixpence, groat, threepence, and half-groat, which weigh from 460 grains to 14 grains, and since James, Marquis of

Ormonde, was Viceroy, they are known as Ormonde money.

The design of these pieces is as follows :—

Obv., C R beneath a crown within a double circle. Rev., the value in Roman numerals within a double circle. (No. x.)



No. X.

These coins, of which the half-groat alone is rare, appear to have been struck direct upon blanks, cut from the plate, not upon flans prepared by melting down the silver, and this is proved by many coins being gilt upon one side, whilst two examples have survived upon which the hall-marks are still visible.

The reverses of these coins read as follows :—

Crown,  $\frac{s}{v}$ ; halfcrown,  $\frac{s}{ii} \frac{D}{vi}$ ; shilling,  $\frac{D}{xii}$ ; sixpence,  $\frac{D}{vi}$ ; groat,  $\frac{D}{iii}$ ; threepence,  $\frac{D}{iii}$ ; half-groat,  $\frac{D}{ii}$ .

Of these Ormonde coins two pieces stand out in prominence as deserving a better acquaintance. The first is an Ormonde shilling in the collection of C. A. Watters, Esq., who has kindly allowed the coin to be illustrated. This coin bears, upon the reverse, the front portion of the lion-passant, and also the letter h, by which means we are able to assign the piece of silver from which the blank was cut to the year 1625. This piece is the only coin known bearing the year-letter. (No. xi.) The second



No. XI.

piece is an Ormonde sixpence, preserved in our National Collection, which, upon the obverse, bears the lion-passant. (No. xii.)



No. XII.



Not a few contemporary forgeries of the Ormonde coins are to be found, some of which are found struck upon copper blanks thickly plated with silver. In the Fletcher collection two silver blanks exist, unstamped, which were evidently prepared for the striking of Ormonde shillings.

During the year 1643, the silver crown and half-crown, now known as Rebel money, would doubtless be struck. It is concluded that these pieces were issued by the rebel "Confederated Catholics" at Kilkenny in imitation of the pieces issued from Dublin about the same time by the Marquis of Ormonde, and previously described. The design of these coins follows, as regards the reverse, very closely that of the Ormonde money.

Crown. Obv., a large cross pattée within a double circle. Rev.,  $\frac{S}{V}$ , within a double circle. Weight, 375 grains.

Halfcrown. Obv., a large cross pattée, within a double circle. Rev.,  $\frac{S}{II} \frac{D}{VI}$ , within a double circle. Weight, 187 grains. (No. xiii.)



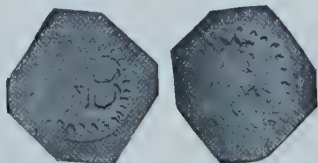
No. XIII.

Throughout the year 1646, the towns of Bandon Bridge, Kinsale, and Youghal were in the possession of the rebels, and coins were issued from each of these places, which are as follows:—

*Bandon Bridge.*

Farthing. Obv., within a circle of lozenges, B. B. Rev., three castles, two and one, within a similar circle.

This coin, which is struck upon a square brass flan, weighs 31 grains. (No. xiv.)

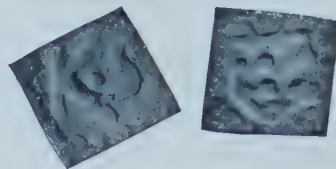


No. XIV.

*Kinsale.*

Farthing. Obv., K. S, in a dotted circle. Rev., a chequered shield.

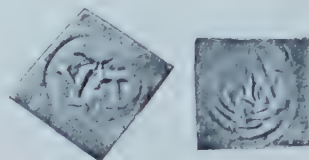
This coin is of brass, rectangular in form, and weighs 57 grains. (No. xv.)



No. XV.

*Youghal.*

Farthing. Obv., a galley, within a dotted circle. Rev., Y. T, a bird above, and the date, 1646, beneath. (No. xvi.)



No. XVI.

Twopence. Obv., a galley, within a circle. Rev.,  $\frac{D}{II}$ , within a circle.

Threepence. Obv.,  $\frac{C. R}{1646}$ , within a dotted circle. Rev.,  $\frac{D}{III}$ , within a circle of dots.

The first two coins are of brass, struck upon square flans, whilst the last piece is of pewter.

The city of Cork was in a state of siege throughout the course of the following year, viz., 1647, and during the residence there of Lord Inchiquin siege coins were issued in the month of May.

Of this obsidional issue, we find the following coins, viz., shilling, sixpence, and farthings, which may be thus described:—

Shilling. Obv.,  $\frac{CORK}{1647}$ , within a double circle. Rev., XII, within a similar double circle. (No. xvii.)



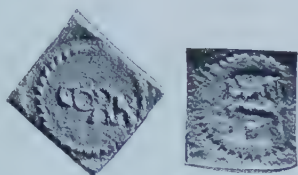
No. XVII.

Sixpence. Obv.,  $\frac{CORK}{1647}$ , within a double circle. Rev., VI, within double circles.

These pieces weigh respectively 68 and 34 grains.

## *Irish Siege-Money*

Farthing I. Obv., CORK, within a beaded circle. Rev., a castle, within a circle. (No. xviii.)



No. XVIII.

Farthing II. Obv., CORK, beneath a crown. Rev., a lion's head, between two olive branches.

Farthing III. Obv., CORK, within a circle. Rev., a ship issuing from between two towers.

All these farthings are struck upon square brass flans.

During the course of the siege, various silver and copper coins, both English and foreign, were counter-stamped CORK and CORKE, one of which, being a shilling of Elizabeth, is here illustrated. (No. xix.)



No. XIX.

Following the execution of Charles I., which, it will be remembered, took place upon January 30th, 1649, James, Marquis of Ormonde, proclaimed

Charles II. king at Dublin, and at such other places of which he held command. The two coins described beneath were doubtless struck in Dublin early in 1649, though no documentary evidence can be adduced in support of this theory. The pieces are as follows :—

Crown. Obv., an arched crown surrounded by

CAR ✦ II ✦ D ✦ G ✦ MAG ✦ BRIT

Mint mark, lys.

Rev.,  $\frac{s}{v}$  enclosed by

FRA ✦ ET ✦ HYB ✦ REX ✦ F ✦ D

Mint mark, lys.

Halfcrown. Obv., similar to the crown. Rev.,  $\frac{s}{ii} \cdot \frac{D}{vi}$  replacing  $\frac{s}{v}$ . (No. xx.)



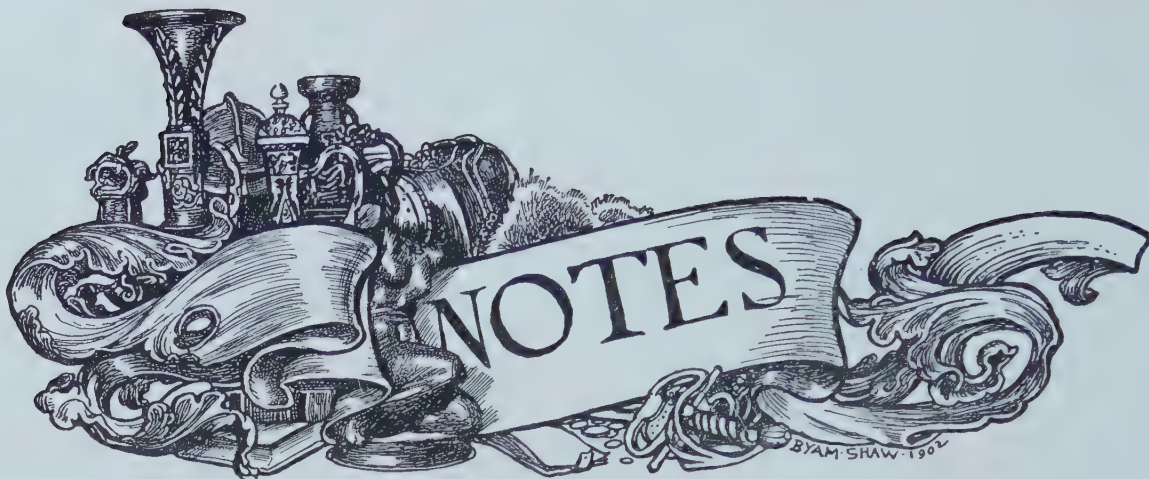
No. XX.

These pieces weigh respectively 328 and 164 grains.

With the review of these coins issued on behalf of Charles II. we come to the end of the period under consideration, a period which, it will be readily admitted, is unsurpassed in interest throughout the history of our country.





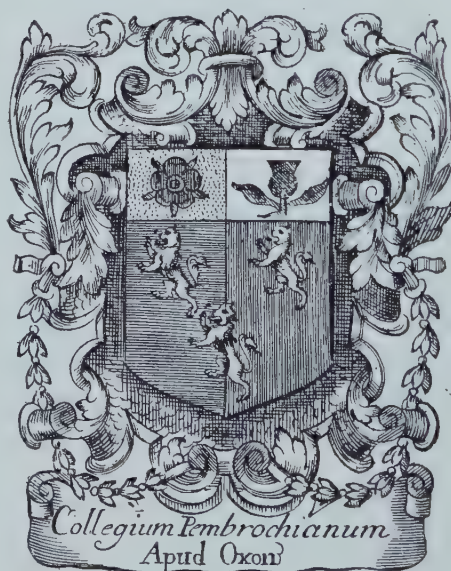


It is quite natural to associate book-plates with the seats of learning, and it would be strange if ex libris were not found in the volumes reposing upon the shelves of the quaint old libraries attached to the University Colleges. Many of the Oxford Colleges are of old foundation, and contain valuable MSS. and early printed books; but as the advent of ex libris in this country is almost contemporary with the introduction of printing, it is a matter of no surprise to find in some of the oldest books marks of ownership other than those inscribed by the pen. The credit of possessing the earliest known English book-plate belongs to the University of Cambridge. Oxford, however, possesses many fine examples of armorial plates as well as of several styles under which collectors group their specimens, although few book-piles, urns, and mantles—all well defined styles—are found in any of the English colleges. Early armorial, Jacobean, and rococo or Chippendale follow one another in quick succession. Pictorial plates, several of which are very extravagant in design, are also met with in books, side by side with examples of the modern engraver's art. Such notable men as Hogarth, Faithorne, and other engravers, did not disdain to put good work into these little plates. The group found in the books of the library of All Souls present not only diversity of style, but some which are unique in the book-plate records. The

**Book-Plates of the Oxford Colleges**

plate (two sizes) by M. Burghers inscribed *Bibliotheca Chichleio-Codringtoniana* was used in the books presented to the college in 1710 by Christopher Codrington. Another fine plate engraved about 1753 by J. Green is pictorial and emblematical, showing one of the large globes presented to the college by Senex. This college, in which there are at least fourteen different plates in use, possesses a splendid modern plate by Sherborn, dated 1891; the other date upon it, 1437, denotes the year of the foundation of All Souls. No. i., a plate of Pembroke College, is a scarce one. Lincoln College has an old armorial plate bearing date 1703, and is a fair example of the early Jacobean style; similar plates, but undated, are found in Jesus, Merton, University, Trinity, and Exeter Colleges.

The plates of New College are very interesting, showing, as they do, some of the most pronounced types of the several periods in which they were engraved. New College, of course, owes its existence to William Wykeham, hence his arms upon the plates. A fine armorial plate, dated 1702, with bold foliated scroll work has an imposing appearance. There is also a Jacobean plate of New College, and an ornate Chippendale plate by S. Nash, which has a double shield—one bearing the arms of Wykeham, and the other those of Richard Eyre (see No. ii.). There are other colleges, the plates of which are of extreme interest. No. iii. is a Jacobean design on shaded background,



No. I.







Painted by J. Merland

Engraved by B. Delarosa

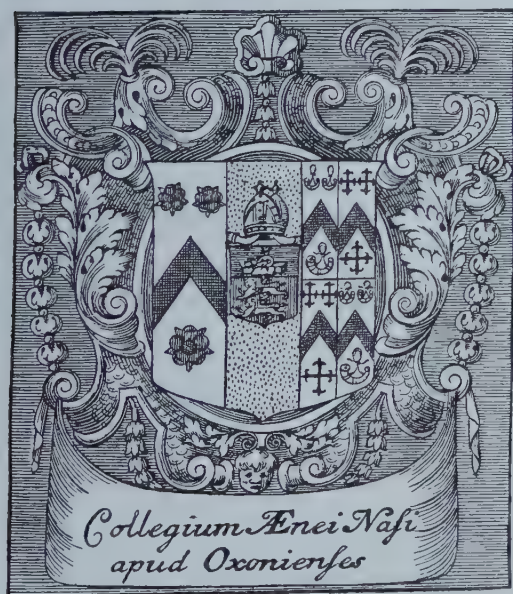
## THE FARMER'S DOOR





No. II.

a somewhat unusual feature in college plates, belonging to Brasenose College. Those of Christ Church are varied, one of the Chippendale plates being illustrated in No. iv., from which it will be seen that the shield is surmounted by the cardinal's hat with tassels appended. On some of the plates of this college the arms of Cardinal Wolsey and Archbishop Wake, in separate shields, are surmounted by the cardinal's hat and the bishop's mitre respectively. The plates of Queen's, St. John's, Worcester, Wadham, Magdalen, and other colleges, which we reluctantly pass over, are extremely interesting, not only to collectors, but to all who are familiar with the city of Oxford and its beautiful surroundings.



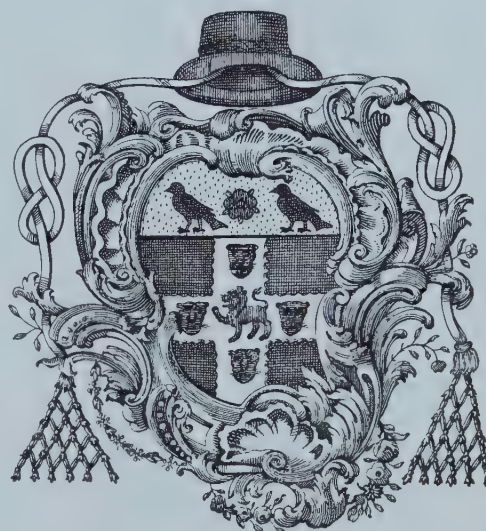
No. III.

WHATEVER doubt there may be as to the authenticity of many old timepieces

A Fine  
Queen Anne  
Clock

which go under the somewhat collective designation of "Queen Anne," there is "no possible shadow of

doubt, no manner of doubt whatever," to quote Mr. W. S. Gilbert's opera, concerning the genuineness of the clock we illustrate. This famous clock is in the First Lord's private room at the Admiralty, having been removed thereto from the old buildings in Whitehall. Before these old landmarks finally disappear it should be remembered that the celebrated architect, Robert Adam, who with his three brothers greatly influenced the furniture of the middle eighteenth century, designed the



*Aedes Christi  
in Academia Oxoniensi*

No. IV.

screen and gateway at the entrance to the Admiralty in 1758. Many of the Government offices contain fine examples of furniture apart from those in the national collections open to the public. In addition to the portraits at the Admiralty and other notable pieces of furniture, this clock is especially interesting, as it bears the inscription over the top of the dial on the woodwork, "Presented by Queen Anne," engraved on a metal plate. The works are by Thomas Tompion, of Whitefriars Street. The face has a double dial of figures, and the clock requires winding only once a year. There is a tradition that Tompion was engaged upon a masterpiece in clockwork intended for St. Paul's





QUEEN ANNE CLOCK AT ADMIRALTY

Cathedral, which was to go for a hundred years without winding. There appears to be no supporting documentary evidence as to how and why the clock was presented to the Admiralty by Queen Anne, except the aforesaid inscription on the clock itself. But the office of Lord High Admiral was held by the Queen and by her consort, Prince George of Denmark. It will be observed by collectors that although the piece was a presentation one, and as such would be likely to be ornate and highly decorative, yet the case bears no carving upon it, in which it differs from the modern spurious imitations of old cases, or the old case once plain but ingeniously "carved up" by the modern faker.

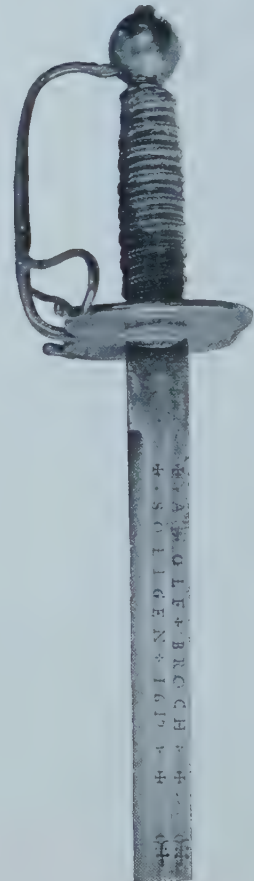
FEW swords bearing the name of Andrea Ferara were his own work, or were produced at his workshop at Belluno in the second half of the sixteenth century. He died about 1584.

**A Broch Sword**

It would appear that the majority of blades attributed to him date about the seventeenth century, being mostly made in Solingen or Spain, and perhaps a few in Scotland. A small proportion of blades, in addition to the signature, bear the name of the town of Solingen, in Rhenish Prussia, or that of Lisbon. The wonderful temper, elasticity, and hardness of Ferara's blades gained such a reputation that the name was perpetuated into the eighteenth century.

Solingen, towards the close of the sixteenth century, and throughout the seventeenth century, was the headquarters of several famous swordsmiths, among the earliest being Johannes Wandes, 1560-1610, and the Broch family. The well-tempered blades of those days were generally handed down from generation to generation, and frequently re-hilted in the then prevailing fashion.

Recently a very fine Broch sword, figured in the



A BROCH SWORD

accompanying illustration, has come to light in Somerset, bearing the following inscription on both sides of the blade, very clearly preserved:—

✦ ADOLF ✦ BROCH ✦

✦ SOLINGEN (*sic*) ✦ 1612 ✦

It is incised along two shallow channels or flutings, intended to lighten the blade without in any way lessening its strength. As is usual in swords of this description, the inscription reads from hilt to point, and apparently was punched or struck with incised chisel-blow letters. The total length of the sword is  $40\frac{1}{2}$  inches, including  $6\frac{5}{8}$  inches the length of the

Peter Brock (*sic*) sword, and I am informed on good authority that a sword by Peter Broch, described as of the sixteenth century, may be seen in Paris. Demmin gives "Johann Broch" on a sword of the sixteenth century exhibited in the Musée d'Artillerie, Paris. In the Armeria at Madrid are two swords, one by Clemens Brach, the other by Jacob Brach, of Solingen, both of the seventeenth century. From this it appears that no less than five members of the Broch, or Brach, family flourished as swordsmiths, viz., Adolf, Clemens, Jacob, Johann, and Peter.—  
H. ST. GEORGE GRAY.



OLD WEDGWOOD BASALT WARE

brass hilt. It is single edged, the width of the blade being  $1\frac{1}{16}$  inch. The outside width of the hilt is  $3\frac{5}{8}$  inches. The grip, which is intended for a rather large hand, is covered with brass wire-work spirally arranged. The hilt is undoubtedly of the seventeenth century; but it may probably be somewhat later than the blade.

Broch swords are extremely rare, even more so than the genuine Andrea Ferara, and the writer is unable to mention another specimen bearing the inscription "Adolf Broch." It is well known that a family of swordsmiths of the name of Broch, or Brach, carried on their trade at Solingen. No example of the kind is, I believe, exhibited at South Kensington Museum, or in the Tower of London, or in the Wallace Collection. Demmin mentions a

THE accompanying illustration shows three typical pieces of a ware known by the name of "Basaltes of Egypt," which was introduced in 1768 by Josiah Wedgwood. It was

Black  
Wedgwood

manufactured into panels, busts, medallions, tea and coffee services, and, with still greater frequency, into vases, classical in shape, and often enriched with raised figures of mythological design. It has been said of Flaxman, the most talented modeller employed by Wedgwood, that "he had the secret, almost lost to modern art, of combining ideal grace of form and rhythmical composition of lines with spontaneousness and truth of pose and gesture, and the unaffected look of life." In the centre ornament of our picture this description is completely verified; its graceful composition is



equalled by the fineness of its execution. These three beautiful specimens of the best period of Wedgwood's black basalt ware are included in the collection of Captain George Pearson, Stoke Albany House, Market Harborough, whose grandfather, being a friend of Josiah Wedgwood, bought them of him.

#### A Pottery Crown

ONE reason why English pottery is prized by some collectors as highly as the more beautiful porcelain is that it illustrates the customs and manners of our forefathers in a more marked degree. Much of the seventeenth century pottery was closely associated with events and ceremonies, such as baptisms, marriages, and other festal occasions. Toft dishes, tygs, loving cups, etc., often bear inscribed upon them the initials, names, and dates of the persons or events which they were designed to commemorate, these adding a special value to the piece itself.

The specimen here reproduced is associated with one of the festivities of bye-gone days. It consists of a ring-shaped tube, from which rise four cups,



A POTTERY CROWN

and as many additional tubes, meeting in the centre, and terminating in a single spout, the whole piece forming a rough crown. The cups having been filled with liquor, the crown was placed upon the head of the village beauty; her admirers then tried their skill by endeavouring to drink the beverage from the cups.

According to some accounts a lighted taper was placed between each of the cups to cause further embarrassment to the suitors. A coy young maid would have little difficulty in frustrating their attempts

by slight movements of her head, till the favoured one put his luck to the test. The liquor could be drawn from the vessel by placing the lips over the top of the pinnacle which surmounts the crown.

The old saying, "There's many a slip 'twixt the cup and the lip," though belonging to an earlier date, would have been very appropriate to the occasions when these pieces of pottery were brought into use.

#### Tudor Oak Chest

THE accompanying illustration represents a very interesting Tudor oak chest recently purchased in



TUDOR OAK CHEST

## Notes

Berkshire. The portraits at either side are those of Henry VII. and Elizabeth of York, and as they are represented in their coronation robes, the date of the chest may fairly safely be put down at about 1487.

The centre panel contains the combined emblems of York and Lancaster, supported by the Plantagenet lion and the Tudor greyhound. The whole of the carving is almost identical with that on the Sudbury hutch, illustrated in Part I. of Mr. Macquoid's

its loss when in use. Besides these cases the belt carried a small bullet pouch and a primer, the latter resembling the other cases in shape, except that the top was pointed and had a hole at the top, through which the powder was poured into the flash pan of the musket. Some bandoleers were provided with a broad flap of leather falling over the cases to protect them in rough weather, but many examples lack this weather-guard.

The bandoleer here illustrated is perhaps as fine



A STUART BANDOLEER

*History of English Furniture.* The end supports are cut in the shape of an ogee arch, though this does not appear very clearly in the photograph. The original lock is unfortunately missing, a very new Birmingham product having been fitted during recent years.

DURING the Civil Wars the bandoleer or cartridge baldrick formed an important part of the accoutrements of the musketeers. It consisted

**A Stuart Bandoleer** of a leather belt, which was strung either round the neck or waist of the soldier, to which was attached by strings a cluster of small cases of wood or tin, each containing a charge of powder; its cap or cover was constructed to slide up and down the strings, thus preventing

a specimen as at present exists, and, except for being somewhat worm eaten, is in perfect preservation. It has the broad leathern flap falling over the cases (sometimes they are called the twelve Apostles); the cases themselves are of wood, about  $4\frac{3}{4}$  inches long, and covered with thin brown leather, and the crowned head of King Charles I. within an oval frame (which is not seen in the photograph) is stamped on each, both back and front—the peaked beard of His Majesty is still plainly visible.

This very interesting Stuart relic was discovered in October, 1876, when, in pulling down an ancient house in Trinity Street, Cambridge, a hidden cupboard was opened, built into the huge central chimney stack, and with it was a woman's Stuart buff-leather high-heeled shoe, two or three vials of green glass



of evidently the same date, and a pewter spirit measure. It is just possible that this bandoleer belonged to a royalist soldier, who may have been billeted in this house, and there ended his days, leaving his baldrick to be found some two centuries and a half later.

Bandoleers originated in the Low Countries, and came into use in England about 1640. They became unpopular later on, partly from the danger of catching fire from the lighted match carried by the musketeer, and also from the rattling noise the cases made when the troops were on the march.

The bandoleer, a picture of which we give, was secured immediately on its discovery by its present owner, Mr. W. B. Redfern, of Cambridge, who treasures it among many other relics in his extensive collection of antiques.

AMONGST the numerous examples of the great Dutch masters of animated landscape in the Kann collection, one of the most superb is the painting of *Horseman before an Inn*, by Ælbert Cuyt, which we reproduce in the present issue. At one time this picture was one of the treasures of the Duke of Marlborough's collection, and it stands out as a typical example of the master's excellent rendering of animals and landscape.

The portrait by F. C. Lewis, after Lawrence, is an interesting example of the work of an engraver who lived to see the method which he practised fall into disuse. He was born in the last quarter of the eighteenth century, when stipple engraving was at the height of its popularity, and lived until 1841, when steel engraving had practically killed all other methods. Many of his best plates are after Lawrence, but the use of the roulette in his stipple-work often spoiled the effect. The portrait reproduced is of considerable rarity, and is by some believed to be a portrait of Lady Denham.

*The Chanters*, by J. R. Smith, after Peters, is, to use the words of Mrs. Frankau, "a print singular amongst the stipple work of J. R. Smith in exhibiting the engraver's capacity for translating faithfully, whilst at the same time idealising, the work of any artist that he had before him."

*The Farmer's Door*, by Duterrau, after Morland, is a companion to *The Squire's Door*, reproduced in our last number, perhaps this engraver's most notable prints.

*While Celia from thy Hand*, by C. White, after Miss Bennett, is one of the many stipple prints engraved by White, from designs by ladies. Many were after Emma Crewe, amongst which is the well-

known print, *Annette and Lubin*. He also engraved plates after Peters, Cosway, and Bunbury.

The *Henry Worster* mezzotint by John Smith has been fully dealt with in our August issue.

AFTER a lapse of 120 years, the artistic world is about to realise its vast obligation to Thomas Gainsborough, R.A., one of, if not the most illustrious of our great painters, by erecting a lasting memorial of world-wide recognition at Sudbury, Suffolk, the place of his birth in 1727.

It is impossible, and perhaps unnecessary, to detail here the routine of his life, but a brief summary of his career clearly shows that it was one of hard work and untiring perseverance, in the course of which he mingled with all classes from King to peasant. Starting, as he did, in an obscure way, the brilliant degree of proficiency which he ultimately attained tends to show his great devotion to his work no less than the versatility of his genius. A suitable statue erected to such a man, serving to keep his fine example continually in evidence, can have no other than an elevating and beneficial effect upon the minds of its beholders for all time.

A powerful movement is on foot for this purpose at Sudbury, of which H.R.H. Princess Louise, Duchess of Argyll, is patroness, and with which Sir Edward Poynter, P.R.A., the Right Hon. Lewis Harcourt, the Lord-Lieutenant of Suffolk (the Right Hon. Sir Brampton Gurdon), Sir William Agnew, Bart., Mr. G. W. Agnew, M.P., Mr. Pierpont Morgan, Monsieur E. Frimiet, H.F.R.A. (Paris), and other prominent gentlemen are in sympathy. Subscriptions may be sent to the hon. treasurer, Sudbury, Suffolk, or will be received at any of the branches of the Capital & Counties Banking Company, Ltd., the London & County Banking Company, Ltd., or Messrs. Barclay and Company, Ltd.

## Books Received

- Carlo Dolci*, by George Hay, 1s. 6d. net; *Millais*, by A. Lys Baldry, 1s. 6d. net. (T. C. & E. C. Jack.)  
*Jane Austen's Works: Sense and Sensibility*, Vols. I. and II.; *Pride and Prejudice*, Vols. I. and II., 3s. 6d. net. Illustrated by Wallis Mills. (Chatto & Windus.)  
*Oxford University Press: A Brief Account*, by Falconer Madan, M.A. (Clarendon Press, Oxford.)  
*The Reliquary*, July, 1908, edited by Rev. J. Charles Cox, LL.D., F.S.A., 2s. 6d. (Bemrose & Sons Ltd.)  
*The History of the Second Dragoons, "Royal Scots Greys,"* by Edward Almack, F.S.A., 2½ gns. net. (Alexander Moring, Ltd.)  
*Giottino*, by Osvald Sirén, 9 mk. (Klinkhardt & Biermann, Leipzig.)







Henry Worster

*T. Murray pinx.*

1690 *J. Smith fecit.*

## Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

"VENUS INSTRUCTING CUPID."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—On looking through the April number of THE CONNOISSEUR, on page 278 of "Notes" you give a circular print of *Venus Instructing Cupid* as being engraved by Bartolozzi, after originals by

I have a coloured mezzotint in my possession which is identical with the above picture in every particular. The engraved surface measures  $23\frac{3}{4}$  in. by  $17\frac{3}{4}$  in. (exactly the same as the above), but bears the following printed inscription, viz.: "*The Fern Gatherers*, painted by 'G. Morland,' engraved by 'J. R. Smith,' mezzotint engraver to His Royal Highness The Prince of Wales. London. Published May 1st, 1799, by J. R. Smith, King Street, Covent Garden." Query: Who was the painter? Morland or Ward? I would be glad if you could explain this.



UNIDENTIFIED ROMNEY PORTRAIT

Cosway. I have nearly an identical print published March 10th, 1801, as "designed by Kirk, engraved by A. Cardon." Did both men do almost identical work, and which is the more valuable of the two?

Thanking you in anticipation,

Yours faithfully,

ENQUIRER.

AN EIGHTEENTH CENTURY MEZZOTINT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the print-room of the British Museum there is a mezzotint engraving (catalogued C. 173) entitled, *Fern Burners*, and is inscribed in pencil: "*Painted and Engraved by James Ward.*" It is a proof before inscription, and was presented to the Nation by the engraver himself.

I would like to know the probable value of my print. It is in good condition, but has about 1 inch of the margin cut off top and bottom. The plate line is intact. Also its value, if only coloured by hand.

And oblige, yours truly,

CHARLES W. COPPARD.

UNIDENTIFIED ROMNEY PORTRAIT.

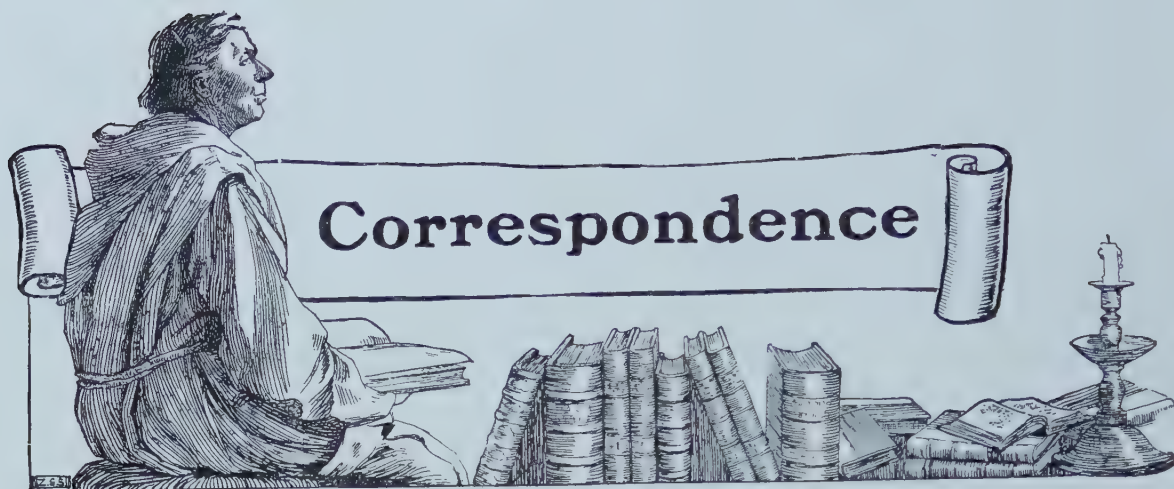
To the Editor of THE CONNOISSEUR.

DEAR SIR,—Would you please insert the enclosed in your pages. We possess a full-length painting, which we consider is by Romney, and thought perhaps the publicity in your pages might lead to the identification of the person portrayed.

Yours truly,

J. W. NEEDHAM.





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR* MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Books.**—"Repository of Arts," 1809.—10,991 (Catford).—Your bound volume of this work is not worth more than 5s.

**Kirkman's "Book of Martyrs" and "The Universe Displayed."**—10,983 (Canterbury).—The two books are worth about 10s.

**Foxe's "Complete Book of Martyrs."**—10,970 (Stoke-on-Trent).—You do not give the date of your book. There were a number of so-called "revised" editions, making it impossible for us to identify yours from this description. If the volume is dated later than 1700, it is only worth a few shillings.

**"History of the World."**—10,971 (Leeds).—This work is unsaleable, and your copy, with title-page missing, is of no value at all.

**Engravings.**—"Mdle. Parisot," by C. Turner.—10,884 (Bushey).—This is a very valuable mezzotint. If yours is an original impression, and printed in colours, it might prove to be worth anything from £30 to £50. Without seeing the print, however, we are in the dark, and can give you no definite opinion.

**"Pedlars," etc., by J. Fittler, after G. Morland.**—10,929 (Stowmarket).—Your little Morland prints are not of much value—just a few shillings each. The coloured engraving,

*A Bird's-Eye View of Smithfield Market*, is more saleable, however, and if in good state you should be able to get £2 or £3 for it.

**"Lord George Gordon Byron," by T. Lupton, after J. Phillips.**—10,923 (Gt. Yarmouth).—This print is worth under £1.

**"The Funeral of Atala," by P. Simoneau.**—10,941 (Bourne).—The subject of your print makes it unsaleable, and its value must be reckoned at quite a few shillings.

**"Bowles' Moral Pictures."**—10,959 (Brighton).—The print you describe is rather an uncommon one, and it is worth £3 or £4.

**Objets d'Art.**—**Pewter Dish.**—10,839 (Sheep-bridge).—If your pewter dish is of the same age and in similar condition to the specimen illustrated in the cutting you send us, it should be worth £30 or £40. The particulars you give make it very probable that your example is a genuine old piece, but we cannot, of course, decide this with certainty unless we see it.

**Painting on Glass.**—10,994 (Utica, N.Y.).—Your picture entitled *Musick* is a transfer print on glass. The design has been transferred from paper to glass, and painted on the back. The colour thus shows through the print. These paintings on glass, as they are frequently called, were produced about the last quarter of the eighteenth century. If your specimen is in good condition, and has a genuine old contemporary frame, it is worth, in London, about £2 10s.

**Bronze.**—10,872 (Hindhead).—We do not know where the original of your bronze figure of "The Falconer" stands. Judging by the photograph, it appears to us to be South German work of the late 15th century.

**Pottery and Porcelain.**—**Davenport.**—10,986 (Liverpool).—Your dinner service of Davenport make, so far as we can judge from description, is worth about £20.

**Sèvres Bust, etc.**—10,997 (Baltimore, U.S.A.).—Your Sèvres Bisque bust of Madame Pompadour we should judge to be of late period, *i.e.*, 19th century. We cannot find the name Carlien in the lists of painters of the fine and valuable period. As a fine specimen of the late period, the bust should be worth £20 to £25. The bust of Marie Antoinette we understand to be of marble, and we cannot very well value it without inspection. If an original artist's work, it is, of course, valuable to collectors; but it may be, on the other hand, one of many reproductions turned out to order, in which case it would only be valued as furniture at a few pounds.

**Chinese Vases.**—10,907 (Truro).—From your description we should say that your bowls and vases are old Chinese ware of the 18th century.

**Wedgwood.**—10,598 (Streatham Hill).—Genuine Wedgwood is not always marked. Some of the finest pieces met with have been found to be unmarked. The best test is the quality and finish of the ware, but a good deal of experience is required.

**Wedgwood Crocus Vases.**—10,905 (Helston).—Your Wedgwood crocus vases from photograph appear to be about 100 years old. Value about 35s. to £2 the pair.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

1,528 (Bath).—Elizabeth, Baroness Cromwell, who assisted at the funeral of Queen Mary II. and at the coronation of Queen Anne, was the only child of Vere Essex, the fourth and last Earl of Ardglass, by Catherine, his wife, only daughter of James Hamilton, of Bangor and Erinagh. She was born 3 December, 1674, and on her father's death succeeded to his estates. She subsequently assumed the English barony of Cromwell, to which apparently she was not entitled, as that title, together with the Irish peerages of Lecale and Ardglass, being limited to the male line, had become extinct. She married, 29 October, 1704, the Right Hon. Edward Southwell, of Kinsale, co. Cork, and King's Weston, co. Gloucester, and died in childbirth, 31 March, 1709, leaving three sons, Edward, Robert, and Thomas, and one daughter, who died unmarried.

1,537 (Baltimore).—The baronetcy conferred, 9 October, 1628, on Sir John Laurence, Knt., of Delafield, Iwer, Bucks., and of Chelsea, Middlesex, is understood to have become

extinct on the death, without surviving issue, of the grantee's grandson, Sir Thomas Laurence. The latter emigrated to Maryland, where he was secretary to Governor Seymour, but, it is said, he returned to England and was buried at Chelsea 25 April, 1714.

1,546 (Rome).—David Seton, of Parbroath, from one of whose sons the New York family is said to descend, died 24 November, 1601. He had "sasin" of the lands of Parbroath, etc., 6 August, 1568, in succession to his grandfather, Andrew Seton, of Parbroath, who had "sasin" 9 November, 1513, on the death of his father, Alexander Seton, of Parbroath, to whom "sasin" was granted in 1455. David was Controller to the Exchequer 1588-95, when he was for political reasons deprived of that office. His will, in which he describes himself as "Controller to His Majesty, in the parish of Creich, and shire of Cupar, in Fife," was proved 6 June, 1605, by his son, Robert, the sole executor. Although this Robert is the only child mentioned, it is evident from a grant dated Edinburgh, 16 March, 1609, and registered under the great seal of Scotland, that his eldest son and heir was George Seton, who married Jean Sinclair, and had issue. It also appears from the records of the Privy Council that he had two other sons, namely, David and John.

1,552 (Christchurch, New Zealand).—The arms engraved on the silver mounting are—(1) those of the Company of Barber Surgeons of London, after 1569—Quarterly vert and sable on a cross gules between in dexter chief and in sinister base a white rose crowned proper and in sinister chief and dexter base a chevron between three fleams or lancets argent a lion passant guardant or; and (2) those of Lambert, of Boyton, co. Wilts., a family descended from Richard Lambert, of Kirton, co. Lincoln, who purchased the estate of Boyton in 1572—Argent on a bend engrailed between two lions rampant sable three annulets or.

1,559 (New York).—Sir John Houston, of that ilk, fourth baronet, who died 27 July, 1751, was the last to assume this baronetcy, although an heir apparently existed down to 1881 in the person of Patrick Houston, of Tallahassee, Florida, a lineal descendant of Patrick Houston, of Savanna, Georgia, President of the Council of Georgia, who was a grandson of the first baronet, Sir Patrick Houston.

1,567 (London).—The founder of the American family of Haviland was William Haviland, who emigrated to Newport, Rhode Island, from Gloucestershire about 1653. He represented Newport in the Assembly, and was appointed a Commissioner to the General Committee at Portsmouth in 1656. In 1667 he removed to Flushing, Long Island, and his name appears on the lists of the valuations of estates at that place between 1675 and 1683. His wife was the daughter of John Hicks, a landowner and a justice of the peace at Hempstead, Long Island.





THE July sales of pictures were in strong contrast to those of the two previous months; they were neither sensational nor of a high order of importance. Only one indeed was of note, and that was made up of ancient and modern pictures and drawings from numerous private sources, dispersed at Christie's on July 3rd.



The chief portion of the sale, *i.e.*, 109 lots out of 144, was described as "the property of a gentleman in Scotland," who, it is well known, was Mr. Arthur Sanderson, by whom many of the pictures have been lent to various public exhibitions from time to time. There can, therefore, be no reason for suppressing a name which is known to all who attended the sale. Taken in the order of dispersal, there were the following water-colour drawings:—Arthur Melville, *Interior of a Turkish Bath*, 30 in. by 21 in., 1881, 170 gns.; Sir J. E. Millais, *Sir Isumbras at the Ford*, 5½ in. by 7 in., 125 gns.—from the J. Knowles sale, 1877 (102 gns.), and J. Grant Morris, 1898 (140 gns.). Modern pictures: J. Constable, *The Valley Farm*, 50 in. by 40 in., the original sketch which hung for many years in the South Kensington Museum, 620 gns.—from Captain Constable's collection, 1887 (54 gns.); Sir J. E. Millais, *Cuckoo!* full-length figures of two little girls sitting in a wood in the attitude of listening, 50 in. by 39 in., 820 gns.—from the G. F. Lees sale, 1884 (1,900 gns.), and Mrs. Bloomfield Moore's sale, 1900 (1,550 gns.), and *Portrait of a Lady*, in brown dress with fur cape and muff and black hat, 44 in. by 32 in., 1890, 500 gns.; W. Müller, *Tivoli*, 52 in. by 35 in., 1835, 170 gns.; Sir W. Q. Orchardson, *The Queen of Swords*, 18 in. by 31 in., the first sketch for the engraved picture, 680 gns.; J. Phillip, *The Gipsy's Toilet*, 31 in. by 40 in., 1861, a sketch, 520 gns.—from the J. Knowles sale, 1865 (525 gns.), and Sir J. Pender sale, 1897 (1,700 gns.); J. M. W. Turner, *Bligh Sands, Sheerness*, 39 in. by 49 in., *circa*

1805-10, 180 gns., and *The Burning of the Houses of Parliament*, 19 in. by 23 in., *circa* 1835, 150 gns.; Sir D. Wilkie, *The Bride at her Toilet on the day of her Wedding*, 38 in. by 48 in., 900 gns.—from the David Price sale, 1892 (700 gns.); and P. de Wint, *Lincoln, A Peasant and Cattle on a road crossing a Stream*, cathedral in the distance, 42 in. by 64 in., 220 gns. Early English Pictures: J. S. Cotman, *Homeward Bound*, a large three-masted ship sailing towards the spectator, 40 in. by 31 in., 780 gns.; J. Crome, *Gibraltar Watering Place near Norwich*, 38 in. by 53 in., 100 gns.; T. Gainsborough, *Portrait of General James Wolfe*, in crimson coat with silver epaulettes, buff vest and white stock, 29 in. by 24 in., 1,800 gns.; *Watering Horses at a Trough*, 50 in. by 40 in., from Sir W. W. Knighton's collection, one of several versions of the same subject, 420 gns., and *Mrs. Dorothea Scrivener (née Howmon)*, in blue dress trimmed with white lace, 28 in. by 23 in., 200 gns.; two portraits catalogued as by Hoppner, but probably by the Rev. W. Peters, R.A., *A Lady* in dark blue dress lined with pink, 29 in. by 24 in., 160 gns., and *Miss Penn-Symons*, in white dress with pink sash, hair powdered and bound with a pink riband, 29 in. by 24 in., 160 gns.; Sir T. Lawrence, *Portrait of Catherine Pakenham, first Duchess of Wellington*, in dark dress and collar, 24 in. by 20 in., 240 gns.; G. Morland, *A Group of Peasants before the Door of an Inn*, a donkey near a pump on the right, 27 in. by 35 in., 1792, 1,750 gns., *A Farmyard*, with peasants, horses, and pigs, 33 in. by 42 in., 1792, 300 gns., and *Louisa*, oval, 15 in. by 12 in., 140 gns.—this (which is not the engraved picture) realised 48 gns. at Christie's in July, 1863; several portraits by Sir H. Raeburn, notably *Mrs. Mackenzie, of Drumtochy*, in long, dark cloak over a light skirt and flowered bodice, white cap with bow, seated in a chair, 50 in. by 40 in., 4,500 gns.; *Mrs. Hay*, wife of Captain Robert Hay, of Spot, in dark purple brown dress and cloak, with white lining, seated in a landscape, 49 in. by 40 in., 3,200 gns.; *Captain Robert Hay*, of Spot, in uniform of scarlet coat, white breeches, black gaiters, and fur busby, standing in a landscape, 94 in. by 58 in., 650 gns.; *Mrs. Balfour*, in dark dress with black lace fichu, 29 in. by 23 in.,

## In the Sale Room

260 gns.; and *Alan Grant*, son of Andrew Grant, of Echies, 29 in. by 24 in., 200 gns.; Sir J. Reynolds, *Portrait of a Lady*, in white and gold flowered dress, hair done high and falling in a long curl on her left shoulder, 35 in. by 27 in., 2,000 gns.—this portrait was generally considered, at the time of the sale, as the work of F. Cotes, and not of Reynolds; and *The Laughing Girl*, 29 in. by 24 in., engraved by W. Bond, 1813, and by G. S. Shury, 1864, 480 gns.—from the Lonsdale sale of 1887 (240 gns.); and G. Romney, *Portrait of Mrs. Charnock*, in white dress with short sleeves, cut low at the neck, hair bound with white kerchief, seated in a landscape, 49 in. by 39 in., 1,900 gns.

Pictures by Old Masters: Holbein School, *Portrait of a Gentleman*, in dark dress trimmed with fur, and black hat, holding a book in his right hand, on panel, 29 in. by 22 in., 320 gns.; C. Janssens, *Portrait of Queen Henrietta Maria*, in green bodice and large lace collar, pearl necklace, and ornaments, in an oval, 29 in. by 24 in., 190 gns.; R. Maes, *Portrait of a Gentleman*, in black dress, with white lace collar and flowing hair, 48 in. by 37 in., from Lord Dufferin's collection, 290 gns.; Rembrandt, *Portrait of a Gentleman*, about 50 years of age, holding in his right hand a medal, brown dress and white collar, 38 in. by 33 in., described in Smith's *Catalogue Raisonné*, but not in Dr. Bode's great work on Rembrandt, 2,000 gns.—from the George Perkins sale, 1890 (1,550 gns.); A. Van Dyck, *Portrait of Cardinal Domenico Rivarole*, in robes, in his right hand a paper inscribed "ALL ILL<sup>MO</sup> REVER<sup>MO</sup> ILL SIG<sup>RE</sup> CARD RIVAROLE," 39 in. by 30 in., 780 gns.—this portrait, which was formerly in the Franzone Palace at Genoa, is described in Ratti's *Istruzione . . . in Genova*, 1780, p. 325, as in the "salotto secundo": "il ritratto del Card. Rivarole del Vandik"; and *Portrait of Dorothy Devereux, Countess of Northumberland*, in yellow satin dress cut very low, with lace-edged sleeves, 49 in. by 39 in., 200 gns.; Velasquez, *Portrait of Queen Mariana of Austria*, in dark dress, with large white scalloped collar, her hair arranged in horizontal rolls, and surmounted by a long white ostrich feather, 28 in. by 21 in., from the gallery of Don Nicolas Gato de Lema, Madrid, 550 gns.; *Peasants at a Repast*, 37 in. by 43 in., 1,000 gns.; and *Portrait of a Lady*, in black slashed dress, with scalloped lace collar, 29 in. by 24 in., from the collections of Prince Kanwitz, Ambassador in Spain, and of Prince Paul Esterhazy, 1,000 gns.

The remaining portion of the day's sale was made up of various properties, among which were a pastel drawing by J. Russell, *Portrait of Mrs. Tucker*, in white dress, powdered hair, 23½ in. by 17 in., 1789, 350 gns.; and the following pictures: two by J. Wynants, with figures by A. Van de Velde, *The Weary Traveller*, 15 in. by 14 in., signed and dated 1658, described in the supplement to Smith's *Catalogue Raisonné*, 180 gns.; and a *Landscape* divided by a high road, on which are five persons, etc., 13 in. by 13 in., described in Smith's *Catalogue Raisonné*, 200 gns.—these two pictures were in the Adrian Hope sale of 1894, and then realised 205 gns. and 165 gns. respectively; W. Mieris, *An*

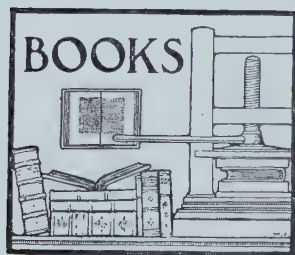
*Apothecary*, seated before a window holding a cup, on panel, 14 in. by 12 in., 200 gns.—from the Savill-Onley sale, 1894 (150 gns.); S. Ruysdael, *River Scene*, with a ferry, waggon, boats, figures, and animals, 40 in. by 51 in., 480 gns.; F. Haes, *Portrait of a Man*, in black dress with white collar, holding a brown jug, 30 in. by 24 in., 145 gns.; Sir J. Reynolds, *Portrait of George Augustus, 11th Earl of Pembroke*, in grey coat and crimson vest, 29 in. by 24 in., 320 gns.; Sir T. Lawrence, *Portrait of Miss Storr, of Blackheath*, in white dress trimmed with fur, pink and yellow cloak over her right arm, 28 in. by 24 in., 200 gns.; G. Romney, *Portrait of Miss Maria Copley*, in white dress with green sash, 29 in. by 24 in., 200 gns.; Sir W. Beechey, *River Scene*, with buildings, windmill, and numerous sailing boats, 37 in. by 53 in., signed with initials, 380 gns.; Sir H. Raeburn, *Portrait of a Young Boy*, in white frock, seated on a bank, holding a cherry up in his right hand, 29 in. by 24 in., 600 gns.—from the artist's sale, 1877 (240 gns.); *Mrs. Adams, of Edinburgh*, in dark dress, crimson shawl, 30 in. by 25 in., 200 gns.; and *Colonel Robert Macdonald* in the uniform of the old Horse Artillery, holding his plumed hat in his right hand, 50 in. by 40 in., 380 gns.; and C. Janssens, *Portrait of Frances, Duchess of Richmond and Lennox*, in white dress, with large sleeves and white ruff, with a miniature of the Duke of Richmond and Lennox, 81 in. by 50 in., 200 gns. Messrs. Robinson, Fisher & Co.'s sale on the same day (July 3rd) included a miniature by R. Cosway of *Fanny Swinburne (Mrs. Benfield)*, in white low-necked dress, with long curly hair, £400. The same firm's sale of July 9th included a portrait by Sir J. Reynolds of the *Countess of Erroll*, in robes, holding a coronet in her left hand, standing on a terrace, 50 in. by 40 in., which was bought in at 2,500 gns.

Messrs. Christie's sale on July 10th consisted chiefly of modern pictures and drawings from a number of named and unnamed sources, the chief lots being a pastel drawing by L. L'Hermitte, *Les Dunes aux Toits Rouges*, 13 in. by 17 in., 1902, 110 gns.; and the following pictures:—J. C. Cazin, *Tobit and the Angel*, 12 in. by 16 in., 110 gns.; N. Diaz, *A Glade in a Forest*, with a faggot gatherer, on panel, 12 in. by 15 in., 310 gns.; Ch. Jacque, *Landscape*, with a flock of sheep, peasant woman, and dog, resting under the shade of some trees, 31 in. by 25 in., 1,050 gns.; W. L. Wyllie, *The Goodwin Sands*, 23 in. by 71 in., 1874, 105 gns.; Marcus Stone, *The Soldier's Return*, 39 in. by 60 in., 190 gns.; Sir E. Burne-Jones, *The Tree of Forgiveness*, 75 in. by 42 in., 1882, 580 gns.; two by J. M. Strudwick, *The Wise and the Foolish Virgins*, 28 in. by 40 in., 180 gns., and *Saint Cecilia*, 38 in. by 25 in., 125 gns.; E. De Blaas, *Vexation*, 39 in. by 23 in., 1884, 150 gns.; and Sir Luke Fildes, *Devotion*, 29 in. by 19 in., 1882, 210 gns.; and the following drawings:—Birket Foster, *Rustic Anglers*, 12 in. by 18 in., 190 gns.; and R. P. Bonington, *Fisherfolk on the Sea-shore*, 8 in. by 13 in., 115 gns. The sale on July 17th included several drawings by J. Downman, notably portraits of *Theodosia Margaret, wife of Sir John G. Shaw*, in white dress,



with pink sash, 8½ in. by 6¾ in., 1782, 120 gns.; a *Young Girl*, in white frock and white cap with blue riband, 8½ in. by 6¾ in., 1797, 180 gns.; *Miss Fitzgerald*, in white dress, 7½ in. by 6 in., 1798, 90 gns.; and a group of four portraits of *Mrs. Eliza Margaret Pleydell*, 1790, her husband, *Edmund Morton Pleydell of Whatcombe*, 1790, *Anne Pleydell*, daughter of the above, 1789, and *W. Morton Pleydell*, 450 gns.; Sir J. Reynolds, *Portrait of Mrs. Robinson as Perdita*, in white dress, with black riband round her neck, 23 in. by 19 in., 360 gns.; and Sir H. Raeburn, *Portrait of Mrs. Kerr (née Julia Wardrop)*, in white dress, 30 in. by 25 in., 320 gns. The last sale of the season included the pictures of the late Sir A. Condie Stephen, of the late Mr. George Fielder, and other properties, the best lots of note including two by J. Linnell, sen., *The Woodcutters*, 27 in. by 38 in., 1861, 160 gns.; and *Milking Time*, 36 in. by 56 in., 1866-68, 290 gns.; and H. Fantin-Latour, *Flowers in a China Vase*, with a violin, bow, and book on a table, on panel 22 in. by 14 in., 1860, 125 gns.

THE portion of the celebrated library of Mr. H. C. Hoskier, of South Orange, New Jersey, U.S.A., which



Messrs. Sotheby sold on June 29th and three following days, may be divided into two parts, the first and larger comprising *Incunabula* and classical works from the presses of Aldus Manutius and his successors, and the second part consisting

chiefly of books of a miscellaneous character in English, French, and Latin. The sale, as a whole, was an exceedingly important one, as is shown by the total sum realised, viz., £4,627 for the 891 lots in the catalogue, but perhaps, all things considered, the early printed books attracted the more sustained attention, though many of these *Incunabula* realised very small sums indeed—less than 20s. each—as also did a proportion of those printed by the successors of Aldus. Still, viewed from a critical standpoint, the collection was the best of its kind which has appeared in the London sale-rooms for many years, and naturally takes precedence of that sold at Sotheby's on December 5th last, as recorded in the February number of THE CONNOISSEUR. Among many other rarities Mr. Hoskier had been fortunate enough to secure a large copy of the *editio princeps* of Homer, 2 vols. in 1, 1488, which realised £330 (mor. ex.), as against £380 obtained for a still finer copy in July last year. Mr. Hoskier's example had some 14 mended leaves, and that was not in its favour. To obtain this work in any condition is, however, a troublesome task, and one which, when successfully accomplished, is fairly entitled to more than a mere word or two of recognition.

Taking the *Incunabula* in the chronological order of the presses, according to Proctor's *Index to Early Printed*

*Books*, the following are the most noticeable. Three folios printed by Sweynheym and Pannartz of Rome, viz., *Lactantius de Divinis Institutionibus*, 1468, £62 (old russ.); *Plinius, Historia Naturalis*, 1470, £50 (mor. g.e.); and *Quintilianus, Institutiones Oratoria*, circa 1470, £36 (mor. ex.); *The Vitæ duodecem Cæsarium* of Suetonius, from the first press of Joh. Phil. de Lignamine, also of Rome, 1470, folio, realised £29 10s. (vellum); *Ptolomæus, De Geographia*, Rome, Petrus de Turre, 1490, £35 (modern mor.); *Strabo's Geographia*, Venice, Wendelin, 1472, £23 (old mor. by Derome); *St. Jerôme's Epistolæ et Tractatus*, Venice, the second press of Antonio Miscomini, 1476, folio, £26 10s. (vellum)—this book had four miniatures of St. Jerome in gold and colours; *Euclides, Elementa Geometria*, printed by Ratdolt of Venice in 1482, folio, £20 10s. (mor. uncut); the *Etymologicon Magnum*, printed in Greek characters by Kallierges of Venice in 1499, folio, £24 (16th cent. calf gilt); *Galen's Therapeuticorum Libri*, also in Greek types by the same printer, £51 (oak bds.); *De Plurimis claris mulieribus*, by Jacobus Forestus, from the second Venetian press of Lorenzo Rossi, 1497, folio, £50 (mor. ex.); *Isocrates, Orationes*, from the Milan press of Heinrich Scinzenzeler, 1493, folio, £30 10s. (russ.); *Seneca's Opera Omnia*, Naples, from the second press of Moravus, 1475, folio, £40 (mor. ex.); and *Moschus, Carmen de raptu Helenæ*, from the fourth press of Dionysius Bertocheus of Reggio, circa 1497, sm. 4to, £20 (mor.).

The works from the presses of Aldus Manutius and his successors included the first Aldine book issued with a date, viz., the *Erotemata* of Lascaris, 1494-5, sm. 4to, £21 (mor.); *Theocritus, Eclogæ*, 1495, folio, £15 10s. (mor. ex.); *Aristoteles, Opera*, 5 vols. in 6, 1495-98, the *editio princeps*, £41 (mor. ex.); the *Horæ Beatiss. Virginis Mariæ*, 1497, sm. 8vo, £31 10s. (mor.); another copy in old Italian morocco, £38; *Hypnerotomachia Poliphili*, 1499, folio, £80 (vellum, some pages stained and wormed); *Horatii Opera*, 1501, sm. 8vo, £15 (mor., wormed); *Le Terze Rime di Dante*, 1502, sm. 8vo, £14 (mor. ex.); *Horæ in laudem Beatiss. Virginis*, the second Aldine *Book of Hours*, the first having been already mentioned, 1505, 8vo, £30 (vellum); and the *Editio Princeps of the Bible in Greek*, 1518, fol., £36 (mor. ex.). Chief among the miscellaneous books at this important sale was a long series of 186 vols. of the *Almanach Royal*, which realised £395. The series commenced in 1694, and was carried on (with two omissions) to 1883, 131 of the volumes being in full morocco and the remainder in vellum, calf or cloth, as issued. These bindings, which were exhibited at the Grolier Club, New York, in 1905, illustrated practically the history of the bookbinder's art in France during the years covered, and the high price realised is thus fully accounted for. Many of the volumes had come from noted libraries, including those of Colbert, Louis XIV., Louis XV., Philippe of Lorraine, and Madame de Pompadour.

Other books comprised Cicero's *Cato Major*, printed at Philadelphia by Benjamin Franklin, 1744, sm. 4to, £27 (orig. cf.); Philippe de Comines' *Chronique et*



*Histoire*, sm. 8vo, printed at Paris for Galliot du Pre, without date, £54 (cf., with motto, "Thomæ Wottoni et Amicorum"); an extra illustrated copy of the *Bibliographical Decameron*, 3 vols. extended to 6, 1817, £60 (finely bound by Rivière); *Bibliomania*, 1 vol. enlarged to 4 by the insertion of about 300 portraits, views, etc., 1842, 4to, £25 10s. (mor. ex.); Dorat's *Les Baisers*, 1770, 8vo, £29 (mor. ex.); and the *Fables Nouvelles*, 2 vols. in 1, 1773, £48 (mor. ex.); *Historia del Valorosissimo Cavallier de la Croce*, 1544, 8vo, £28 (mor., a Canevari binding); *Mysis et Glaucé*, Geneva, 1748, 12mo, £15 (cf., with arms and signature of M<sup>de</sup>. de Pompadour); *Portraits des Grands Hommes, Femmes Illustres, etc.*, 1792, 4to, very rarely found complete with all the 184 portraits, £40 (hf. cf.); *Le Pseaultier de David*, Paris, 1586, £60 (cf., with the scull and motto of Henri III. of France); *Champfleurys*, Paris, 1529, with woodcuts and borders by Geoffroy Tory, £32 (old hf. mor.); and the strange book attributed to Melchior Pfintzing, usually catalogued as *Tewrdannckh*, 1517, folio, £140 (old mor.). Three marriage contracts intimately associated with the Courts of Louis XIV., XV., and XVI., and signed by those kings, as well as by the heads of many of the leading families of France, realised £75, £55, and £100 respectively, but hardly come within the scope of this article. It only remains to be said that Messrs. Sotheby's catalogue of the Hoskier sale was in every respect worthy of the collection, being compiled with great accuracy, and so far as a special issue was concerned, admirably illustrated.

Messrs. Puttick & Simpson's two sales held respectively on June 23rd and 30th and following days realised more than £1,100, and though no high prices were obtained, some of the books were interesting. For instance, the three small volumes (all published) of the *Sportsman's Magazine*, 1823-4, sold for £8 (boards, uncut); the 1st ed. of Apperley's *Life of Mytton*, 1835, £10 10s. (orig. cl., loose); *Real Life in London*, in the original 14 parts, with all the wrappers, 1821-22, £15; *Confessions of an Oxonian*, with 36 coloured plates by Findlay, 3 vols., 8vo, 1826, £11 (cf. ex.); *Ben Jonson's Works*, 1616, folio, £13 10s. (contemp. cf.); Keats's *Lamia*, 1820, £29 (orig. bds.); Shelley's *Laon and Cythna*, 1818, £12 10s. (mor. ex.); Pittman's *Present State of the European Settlements on the Mississippi*, 1770, 4to, £10 10s. (cf.); Wordsworth's *An Evening Walk*, 1793, 4to, £13 10s. (cf. ex.); Saxton's *Maps of England and Wales*, 1579, folio, an inferior copy, £22; Ackermann's *History of the Colleges of Winchester, Eton, and Westminster*, 1816, 4to, £23 10s. (old russ.); and Bryan's *Dictionary of Painters and Engravers*, 1849, extended to 12 vols. by the insertion of portraits of artists and specimens of their works, original drawings and sketches, £34 (hf. mor., g. t.). Messrs. Hodgson's sale of July 8th and two following days was productive of the following—a complete set of *The Tudor Translations* on Japanese vellum paper (limited to 18 copies), 40 vols., 8vo, £33 (white bds.); Carey's *Life in Paris*, 1822, 8vo, £12 (mor. ex.); Daniell's *Voyage Round Great Britain*, printed on thick paper, 8 vols. in 4, 1814-26, 4to, £42 (hf. mor.); and Bacon's

*Advancement of Learning*, on large paper, 1605, 4to, £19 10s. (vellum). In addition to these an old stamped leather binding, portraits within panel, and signed "M. D.," 12mo, circa 1535, realised £19 10s.; and Doyle's original water-colour drawings for *A Grand Historical Allegorical and Comical Procession*, published in 1842, £35 10s. Three of these drawings did not appear in the printed version.

A small sale—small in extent that is to say, for it comprised no more than 150 lots—was held at Sotheby's on the 13th of July. That it was not small in importance is evidenced by the fact that this comparative handful of books and documents realised as much as £3,776, thus showing the enormous average of more than £25 per lot. An almost perfect copy of the excessively rare first edition of Milton's *Comus*, measuring 7½ in. by 5½ in., 1637, realised £317, though it is necessary to say that several moderately scarce plays were bound up with it. During the last thirty or forty years not more than six copies of the original edition of *Comus* have appeared in the auction rooms. A second copy (*see ante*) of the *editio princeps* of Homer bound by Roger Payne, but wanting the 41 leaves containing the Latin epistle of Nerli, not issued in all copies, made £165 (morocco). This book is described by De Bure in his *Bibliographie Instructive* (No. 2,493), and is specially noticeable for its 51 large painted and illuminated figured initials in the text. A presentation copy (no other known) of the third edition of *Purchas his Pilgrimage*, 1617, folio, and a presentation copy (also no other known) of *Hakluytus Posthumus*, 4 vols. (only), 1625-6, together made £250 (original calf of all the volumes); and Captain John Smith's *Generall Historie of Virginia*, 1624, folio, £405 (contemporary calf). This was a fine copy, with all the original maps in good state, and brilliant impressions of the engraved title and portrait of the Duchess of Richmond. It wanted, however, the slip of "errata" and the portrait of Matoaka, and the portrait of the author was slightly defective. At this sale a series of 95 letters addressed by Sir Walter Scott to the Duchess of Abercorn, together covering upwards of 350 pages, and said to be the finest collection of Scott's letters ever offered for sale, realised the remarkable sum of £610; but they hardly come within our scope. More suitable for our purpose was the series of nine books from the library of Robert Dudley, the great Earl of Leicester, each in contemporary English calf, decorated with the well-known device of "the Bear and Ragged Staff." The best of these bindings, the one encasing *Il Meschino* of the Signora Tullia d'Arragona, sold for £86, and the others from £15 to £29 per volume. Mention must also be made of the third quarto edition of Shakespeare's *Richard the Second*, 1615, bound up with a number of other plays, including the first edition of Dekker's *Whore of Babylon*. This book realised £106, and would have brought more but for the fact that the chief piece was imperfect.

Other important books sold on the same occasion included a large paper copy of Painter's *Palace of Pleasure*, 2 vols., 1566-7, £56 (mor. ex., some leaves in



facsimile and others mended); Grafton's first edition of *Edward VIth's Second Prayer Book*, 1552, folio, £32 (mor. ex., title and last leaf in facsimile, others repaired); Whitchurch's first issue of the same *Prayer Book*, 1552, folio, £30 10s. (mor. antique, sound copy); Lilly's *Introduction to Grammar* and *Lilie's Rules Construed*, 2 vols. in 1, 1680-83, £38 (mor., bound to a "cottage" pattern by Samuel Mearne); *Tyndale's New Testament* of 1536, and some other pieces in 1 vol., 4to, £39 10s. (rough cf.); Horneck's *The Crucified Jesus*, 1700, 4to, £48 (mor. ex. by Charles Mearne); *Waller's Poems*, 1668, 4to, £28 (mor. ex. by Samuel Mearne); and *Shakespeare's Second Folio* of 1632, a small copy measuring 12½ in. by 8½ in., £31 (mod. mor., wanted last leaf and stained). Painter's *Palace of Pleasure*, above named, is very scarce, even on small paper, and large paper copies are excessively so. It is a work of Shakespearian interest, as it afforded material for many of the great dramatist's plays, including "All's Well that Ends Well," "Romeo and Juliet," and "Timon of Athens."

The third and final portion of the late Mr. E. J. Stanley's extensive library, sold on July 16th and three following days, realised rather more than £2,060, the sum total amounting to £8,088. From a commercial point of view Mr. Stanley's collection ranks third in the list of important libraries sold during the season. This final portion, however, did not contain very much which it is necessary to notice. A fine series of *Roxburghe Club Publications*, from the commencement in 1814 to 1906, in all 160 vols., 4to, was bought by Mr. Quaritch for £375 (club binding, except in a few instances); and a series of 25 vols. of Grosart's *Occasional Issues*, 1875-83, by Messrs. Sotheran, for £21 (hf. mor.). Apart from the Roxburghe Club books, one of the highest prices realised at this sale was £34 for Buck's *Antiquities or Venerable Remains*, 6 vols. in 3, 1774 (calf).

The small sale held on July 22nd, also at Sotheby's, might be passed entirely were it not for Shelley's *St. Irvyne*, 1811, 8vo, which realised £200. This was a presentation copy from the author to his uncle, Robert Parker, and had a note in Shelley's handwriting inserted, "The author's respectful compts. to his uncle, Mr. Parker, and begs his acceptance of the enclosed Romance. Mr. Parker's initial opinion on the book would be regarded as an honor. Field Place, Dec. 18, 1810." A copy of Tom Moore's *Lalla Rookh*, with six water-colour drawings on vellum by Margaret Shelley, the Poet's sister, sold for £55.

This season the book sales were continued to the very end of July. On the 27th and 28th Messrs. Sotheby disposed of the Heraldic Library of Sir Arthur Vicars, Ulster King-of-Arms, and on the 29th and two following days a miscellaneous assortment of books from a variety

of sources. On the 29th and 30th Messrs. Puttick & Simpson held a sale which included the library of the late Mr. C. M. Botten, and on the 30th and 31st Messrs. Hodgson were occupied with a collection of a miscellaneous character. The best prices were:—The extremely rare *Officium Divinum*, printed at Ferrara in 1497, 12mo, £50 (old paper binding); and the first or Salisbury edition of *The Vicar of Wakefield*, 2 vols., 1766, a fine copy, £88 (orig. cf.). Thus the season 1907-8 came to its close.

SEVERAL sales of engravings were held during July by both Christie's and Sotheby's, but in only one do the prices realised call for special mention.

#### Prints

The sale in question was that held at the King Street rooms on the 14th of the month, and consisted almost entirely of engravings of the Early English School. The chief print was a fine first state of that rare print, *Mrs. Musters*, by Walker, after Romney, which realised £325 10s. Following this *Lady Anne Lambton and Family*, by Young, after Hoppner, realised £204 15s.; *Caroline of Litchfield*, in colours, by Dean, after the same, made £105; and a set of *The Months*, in colours, by Bartolozzi and Gardiner, after Hamilton, made £204 15s.

AFTER the Quilter sale on the 2nd little else of importance appeared at Christie's rooms during July,

the sales for the season concluding with a miscellaneous dispersal on the 22nd.

The Quilter sale, however, was full of interest, especially as a number of notable items from other collections were also included. In fact, so successful was the sale that only a little short of £10,000 was realised. Early in the sale several fine pieces of old Chelsea were sold and realised prices which make it evident the popular taste in this direction is still growing. Four Chelsea figures of the Muses—Euterpe, Urania, Melpomene, and Terpsichore—beautifully modelled by Roubiliac, the master craftsman of the factory, made £420; and a pair of vases and covers, richly painted with flowers, sold for £672. These lots were followed by a set of three Kien Lung vases and two beakers, with the rare black ground, enamelled with flowers in famille-rose, which were bid up to £1,575.

The *clou* of the Quilter section was a terra-cotta bust of a lady, by Marin, 1791, which realised £2,730. This piece was one of the treasures of the Hamilton Palace collection, at the sale of which it realised £441.

Finally, one item must be recorded which appeared in the sale on the 9th. This was a mahogany cabinet of Louis XVI. design, mounted with ormolu, and with a plaque of Sèvres porcelain in the centre, for which £892 10s. was given.



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